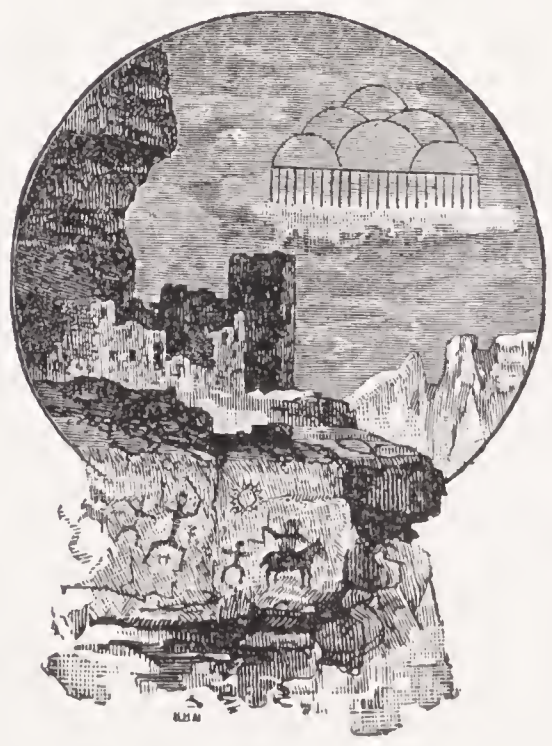
THIRTY-THIRD
ANNUAL REPORT OF THE

BUREAU OF AMERICAN ETHNOLOGY

TO THE SECRETARY OF THE
SMITHSONIAN INSTITUTION

1911-1912



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LETTER OF TRANSMITTAL

SMITHSONIAN INSTITUTION,
BUREAU OF AMERICAN ETHNOLOGY,
Washington, D. C., August 4, 1912.

SIR: I have the honor to submit herewith the Thirty-third Annual Report of the Bureau of American Ethnology, for the fiscal year ended June 30, 1912.

With appreciation of your aid in the work under my charge, I am

Very respectfully, yours,

F. W. HODGE,
Ethnologist-in-charge.

Dr. CHARLES D. WALCOTT,
Secretary of the Smithsonian Institution.

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REPORT OF THE ETHNOLOGIST-IN-CHARGE

THIRTY-THIRD ANNUAL REPORT

OF THE

BUREAU OF AMERICAN ETHNOLOGY

F. W. Hodge, Ethnologist-in-Charge

The operations of the Bureau of American Ethnology during the fiscal year ended June 30, 1912, were conducted in accordance with the act of Congress approved March 4, 1911, making appropriations for sundry civil expenses of the Government, which act contains the following item:

American ethnology: For continuing ethnological researches among the American Indians and the natives of Hawaii, including the excavation and preservation of archæologic remains, under the direction of the Smithsonian Institution, including salaries or compensation of all necessary employees and the purchase of necessary books and periodicals, including payment in advance for subscriptions, forty-two thousand dollars.

SYSTEMATIC RESEARCHES

The systematic researches of the bureau were conducted by the regular staff, consisting of eight ethnologists, and with the aid of specialists not directly connected with the bureau, but the results of whose studies were procured for publication. These operations may be summarized as follows:

Mr. F. W. Hodge, ethnologist-in-charge, was occupied with administrative affairs during the greater part of the year, but from time to time, as opportunity afforded, he was engaged in the preparation of an annotated Bibliography of the Pueblo Indians, with the result that almost

1,100 cards bearing titles, descriptions of contents, etc., of writings pertaining to the Pueblos were completed. Knowledge of the Pueblo Indians commenced with the year 1539, and these people have been the subject of so much attention by early Spanish explorers and missionaries, as well as by ethnologists and others, in recent years, that the literature has become voluminous and widely scattered. The need of a guide to this array of material has been greatly felt by students, and for this reason Mr. Hodge has prepared notes on the subject for a number of years with the view of their final elaboration in the form of a bibliography.

Late in August Mr. Hodge proceeded to New Mexico, and after a brief visit to the archeological sites in the Rito de Los Frijoles, northwest of Santa Fe, where excavations were conducted in conjunction with the School of American Archæology in 1911, continued to El Morro, or Inscription Rock, about 35 miles east of Zuñi, for the purpose of making facsimile reproductions, or squeezes, of the Spanish inscriptions there, which have such an important bearing on the early history of the Pueblo tribes. El Morro is a picturesque eminence of sandstone rising from the sandy valley, and by reason of the former existence of a spring at its base, which is now merely a seep, it became an important camping place of the early Spaniards on their journeys to and from the Rio Grande and the Zuñi and Hopi pueblos. The inscriptions of these early explorers were carved near the base of the rock, chiefly on the northern and southern sides of the highest portion of the mesa, and in the main consist of the names of the visitors with the dates of their visits, but in a number of cases elaborated with a more or less full statement of the object of the journey.

The earliest of the inscriptions is that of Juan de Oñate, the colonizer of New Mexico and founder of the city of Santa Fe, who inscribed his name and the object of his visit in 1606, on his return from a perilous journey to the Gulf of California. Others who visited the rock and left

a record are, in order of date: Gov. Francisco Manuel de Silva Nieto, who escorted the first missionaries to Zuñi in 1629; Juan Gonzales, probably a member of the small military escort accompanying the same party, and bearing the same date (1629); Lujan, who visited Zuñi in 1632 to avenge the murder of Fray Francisco Letrado, one of the missionaries who accompanied Silva Nieto; Juan de Archuleta, Diego Martin Barba, and Agustin de Ynojos, 1636; Gov. Diego de Vargas, 1692, the conquerer of the Pueblos after their rebellion in 1680 which led to their independence of Spanish authority during the succeeding 12 years; Juan de Uribarri, 1701; Ramon Paez Hurtado, 1709; Ju. Garcia de la Rivas, Feliz Martinez, and Fray Antonio Camargo, 1716; Joseph de Payba Basconzelos, 1726; Juan Paez Hurtado and Joseph Truxillo, 1736; Martin de Elizacochea (bishop of Durango) and Juan Ignacio de Arrasain, 1737; and others of the eighteenth century. These inscriptions were all carefully photographed by Mr. Jesse L. Nusbaum, with whose aid Mr. Hodge made paper squeezes which were brought to Washington and transferred to the National Museum, where Mr. Nusbaum later made plaster casts of the paper negatives, insuring the permanent preservation of the inscriptions in this manner. This work was accomplished none too soon, since deterioration by weathering is progressing in some parts of the cliff face bearing the inscriptions, while vandalism is perhaps playing an even more serious part in the destruction of these important historical records, notwithstanding the fact that El Morro has been created a national monument by Executive order.

Early in September Mr. Hodge joined Dr. Edgar L. Hewett, director of the School of American Archæology, and his assistants, in the Jemez Valley, about 65 miles northwest of Albuquerque, for the purpose of conducting excavations, under the joint auspices of the bureau and the school, in an extensive ruined pueblo on a mesa 1,800 feet in height, skirting the valley on the west. This village was occupied within the historical period by the

Jemez people, by whom it is known as Kwasteyukwa. The ruins cover an area approximately 850 by 600 feet, and even on partial excavation exhibited distinct evidence of occupancy at two different periods. The original pueblo was considerably larger than the one later inhabited, although the latter was built on the ruins of the older and of the same materials. The walls were of tufa blocks, rudely shaped and set in adobe mortar; the rooms were small, the masonry crude, and practically none of the walls remain standing above ground. A large artificial reservoir in a northwestern angle of the ruin furnished the water supply, and various smaller depressions probably mark the sites of kivas. The later inhabitants—those within the historical period, or about the first half of the seventeenth century—buried their dead in and beneath the débris of the older part of the pueblo. The mortuary accompaniments were of the usual character, speaking in general terms—pottery, traces of textiles, stone and bone implements and other objects, and a few ornaments. The finding of glass beads with the remains of a child, and an iron nail in another grave, bear testimony of the comparatively recent occupancy of the village by the Jemez Indians. It was the custom of the inhabitants to throw large stones into the graves, resulting in the breaking of almost all the pottery deposited with the dead. The fragments were carefully preserved, however, and will be repaired by the National Museum. A noteworthy specimen of pottery bears in its decoration a feather design almost identical with feather symbols found on ancient pottery of the Hopi, and therefore tending to verify traditions of the latter people that some of their ancestral clans came from the Jemez.

Dr. J. Walter Fewkes, ethnologist, was engaged in field work from July to October, having especially in view the determination of the western limits of the ancient Pueblo culture in Arizona. Outfitting at Jerome, in that State, he proceeded to certain large ruins on the upper Verde, on Oak Creek, and in Sycamore Canyon,

where some time was spent at each locality in photographing and in making plans of these and adjacent remains, as well as in a study of the formerly occupied caves near the mouth of Oak Creek. Crossing the rough country separating the upper course of Oak Creek and the great sandstone cliffs known as the Red Rocks, Doctor Fewkes revisited and further studied the large cliff dwellings, known as Honanki and Palatki, excavated by him in 1895. Several hitherto undescribed ruins were added to the list of ancient remains in this general vicinity.

From the Red Rocks Doctor Fewkes returned to the Verde and followed that stream upward to the Jordan ranch, where cliff houses of an instructive character were photographed and studied. He also investigated on the hills back of Cornville certain large stone structures of the type known to Spanish-speaking people as *trincheras,* rude but massive fortifications that here begin to assume importance. A number of ruins hitherto unrecorded belonging to the cave or cliff-dwelling type were observed in the walls of Sycamore Canyon, or Dragoon Fork, and the outlines of stone houses were seen above the river terrace near the junction of Sycamore Creek and Verde River. A large aboriginal fort, with walls well preserved, was found on a height overlooking the Verde, above the mouth of Granite Creek, and others more nearly destroyed were seen at the Baker ranch and in Hell Canyon, not far from Del Rio Station. Near the Baker ranch, a mile or two down the Verde, are the remains of a cliff dwelling, directly in the line of a projected railroad, which will probably be destroyed when the road is constructed. Doctor Fewkes also visited the ruins of several fragile-walled habitations, consisting of low mounds, near Jerome Junction and Del Rio. Although many evidences of such ancient dwellings are here seen, most of the foundation walls have been carried away by settlers and used in their own house building.

A large fort, with well-preserved walls, occupies a low limestone ridge east of Williamson Valley, above the trail from Del Rio westward, and commanding a view of the valley west of Jerome. This fort is typical of the *trincheras* that appear more and more frequently as one proceeds westward from the upper Verde. Several inconspicuous ruins, hitherto undescribed, were found in Williamson Valley, those situated on the hills belonging to the fortification type, while those in the valleys consist merely of low mounds of stone and other débris.

Proceeding westward from Chino Valley, many interesting ruins were observed along the valley of Walnut Creek, referred to in Lieut. A. W. Whipple's report of 1853 as Pueblo Valley, once noted as the site of old Camp Hualapai. This vale, from Aztec Pass to the point where the creek is lost in the sands of Williamson Valley, was extensively tilled in prehistoric times, as is attested by the well-marked remains of ancient irrigation ditches. Characteristic petroglyphs were also found in Walnut Valley.

As elsewhere in this region, two types of ruins were observed in Walnut Valley, namely, (1) extensive stone fortifications with massive walls crowning the hilltops on both sides of the valley and commanding a wide view, and (2), on the low terraces bordering the stream, clusters of small mounds constituting the remains of farmhouses, upright posts supporting walls of wattling plastered with mud like the *jacales* of the Mexicans and evidently identical in their general character with the dwellings of certain Yuman tribes. Among the best preserved of the forts, called " pueblos " by Whipple, are those near Aztec Pass and at Drew's ranch, Shook's ranch, and Peter Marx's ranch, while others are found farther down Walnut Creek. No traces of terraced pueblo dwellings were seen in this region.

In order to shed further light on the relations of the two types of ruins described, Doctor Fewkes made an examination of the ancient remains along the Agua Fria and near

Prescott. At both places the ruins were found to be of the same dual character. In a few instances, as at Frog Tanks, near the mouth of the Agua Fria, the ruins suggest the great houses or compounds of the Salt and Gila Valleys, but here also *trincheras* and fragile-walled houses are the more common.

The observations made by Doctor Fewkes during this field season indicate that the ruins in the region referred to are the remains of buildings so different in architecture from that of true pueblos that it is probable the culture of their occupants was also different. Doctor Fewkes reached the conclusion that the ruins of the forts and small dwellings referred to were constructed and used by a Yuman people whose descendants, more or less mixed with Apache and other nonrelated tribes, are represented to-day by the Walapai, Yavapai, and Havasupai Indians. Although the *jacal* domiciles of western Arizona were probably structurally similar to certain ancient houses in the Pueblo region of New Mexico, the river-terrace houses of Walnut Valley resembled certain habitations of the lower Gila River more than they did the pueblos of the Rio Grande.

On returning to Washington, Doctor Fewkes prepared a report on his observations in this interesting archeological field, which, with suitable illustrations, is now in press as one of the accompanying papers of the Twenty-eighth Annual Report.

Doctor Fewkes also gave considerable time to reading the proofs and arranging the illustrations of his memoir on Casa Grande, which likewise is to appear in the Twenty-eighth Annual Report.

On the completion of the above work Doctor Fewkes commenced the preparation of another paper relating to "Designs on Prehistoric Hopi Pottery," a subject to which he devoted much attention in connection with his studies of the Hopi Indians for 20 years. This memoir, which was well advanced toward completion at the close of the fiscal year, accompanied by numerous plates and text figures, is designed as a key to the interpretation

of the decoration of ancient Hopi earthenware. The great multiplicity of life designs appearing on the pottery of ancient Sikyatki is treated in the paper, in which modifications in decorative devices derived from feathers, birds and other animals, and conventional figures are likewise discussed. One object of Doctor Fewkes's treatise is to meet a growing desire of those interested in primitive symbolism, and another is to define the peculiarities of one ceramic area of the Pueblos as a basis for comparison with others, thus facilitating the study of Pueblo culture origins and prehistoric migration routes.

As the construction of the Panama Canal has tended to stimulate an interest in aboriginal remains in the West Indies, and as many archeological specimens differing from those of the Antilles previously known are now being brought to light, the time for a scientific study of them, as well as of the aboriginal sites of the West Indies, has arrived. Much of the interest recently manifested in early Indian life in the West Indies may be ascribed to Doctor Fewkes's memoir on "The Aborigines of Porto Rico and Neighboring Islands," which appears in the Twenty-fifth Annual Report. Since the publication of this paper the new material has become so abundant that plans have been made for Doctor Fewkes to resume his study of West Indian archeology. The most noteworthy collection of aboriginal objects from this area in recent years is that of George G. Heye, Esq., of New York, who courteously has placed his material at the disposal of the bureau as an aid to these investigations. This collection has been studied by Doctor Fewkes, and the most important objects contained therein are now being drawn for illustrative purposes.

Doctor Fewkes's researches thus far indicate that the so-called Tainan culture of Porto Rico and Santo Domingo was represented in the Lesser Antilles by an agricultural people, probably Arawak, who were conquered and absorbed by the marauding Carib. Study of the collections be-

fore noted tends to show that several of the Lesser Antilles were marked by characteristic types of pottery, indicating their occupancy by a people superior in culture to the Carib and to those found there at the time of the discovery by Columbus. New light has been shed on the relations of these early Antillean people and the Orinoco tribes, which, although generally called Carib, were probably an antecedent people of higher culture.

Mr. James Mooney, ethnologist, spent the first three months of the fiscal year in continuing investigations among the East Cherokee of western North Carolina, and in locating and investigating mixed-blood remnant bands in the eastern part of that State. The Cherokee work consisted chiefly of a continuation and extension of the study of the aboriginal sacred formulas of the priests and doctors of the tribe, with the accompanying ceremonies and prescriptions. Although the former dances and tribal gatherings have fallen into disuse, the family rites and medical ceremonies still hold sway among the full bloods.

The so-called "Croatan Indians" of southeastern North Carolina were found to be an important and prosperous community numbering about 8,000, evidently of Indian stock with admixture of negro and white blood and closely resembling the Pamunkey Indian remnant tribe in Virginia, but with no survival of Indian language or custom and with almost no knowledge of their own history. After years of effort they have secured definite State recognition as an Indian people. There is no foundation in fact for the name "Croatan Indians," which they themselves now repudiate, and in all probability they represent the mixed-blood descendants of the aboriginal tribes of the region which they now occupy. The existence was also established, and the location ascertained, of several smaller bands of similar mixed-blood stock, but without official recognition, in the eastern section of the two Carolinas.

The remainder of the year was devoted by Mr. Mooney to the compilation of material in connection with his pending study of Indian population. By reason of the shift-

ing, disintegration, and new combinations of tribes, no one section can be treated separately or finally as apart from others. Considering the difficulties met in a study of this kind, the work is making satisfactory progress.

Dr. John R. Swanton, ethnologist, devoted most of the year to field researches among the Creek Indians in Oklahoma. These investigations continued from the middle of September, 1911, to the middle of May, 1912, during which period excursions were made into Texas to visit the Alibamu Indians and for the purpose of endeavoring to trace remnants of other Texas tribes, and to the Caddo Indians of southwestern Oklahoma. No remains of Texas tribes of ethnologic value, other than the Alibamu, were located, but a considerable mass of material was obtained from the latter. Doctor Swanton's visit to the Caddo was with the view of learning how many of the old Caddo dialects were still spoken, and some valuable documentary material was obtained in Natchitoches, Louisiana. No words of Haiish, supposed to be quite distinct from the other Caddo dialects, could be gathered, but evidence was obtained that it resembled Adai. In the course of his Creek investigations Doctor Swanton visited and made photographs of every busk ground of the Creeks and Seminole still maintained, and information was gathered regarding the organization of the " big house " in each, as well as in those that have been abandoned. Doctor Swanton devoted July and August, 1911, mainly to the study of the Hitchiti and Natchez languages, and the period subsequent to his return to Washington in May, 1912, was occupied in copying his field notes and in incidental work on the Timucua language of ancient Florida, as preserved in Father Pareja's writings, with the view of determining whether Timucua bears any relation to the languages of the Muskhogean stock.

On his way from Oklahoma to Washington, Doctor Swanton stopped at Bloomington, Indiana, for the purpose of representing the bureau at the fifth annual meeting of the Mississippi Valley Historical Association, before

which he read a paper on "De Soto's line of march, from the point of view of an ethnologist."

Mrs. M. C. Stevenson, ethnologist, continued her field researches of the Tewa tribes of New Mexico throughout the fiscal year, devoting attention particularly to those of San Ildefonso and Santa Clara, and incidentally to the Tewa of Nambe and San Juan. The pueblo of Pojoaque is now practically extinct as an Indian settlement, only about six Tewa remaining in that village. Special attention was devoted to the religious, political, and social organizations of these people, which, owing to their extreme conservatism, are difficult to determine. The Tewa are divided not only into clans with patrilineal descent, but each tribe consists of a Sun people and an Ice people, each with its own kiva, or ceremonial chamber. At San Ildefonso the kiva for the Sun people is known as Po'tée, "Squash kiva," and that of the Ice people is Kun'iyä^{n}tée, "Turquoise kiva." The element *tée* signifies "round," hence indicating that originally the Tewa kivas were circular. A third kiva of San Ildefonso is called Téepoa^{n}'te, meaning "Round gathering or sitting place," and symbolizes a lake. Although from its trim condition this kiva appears to be modern, it is in reality very old, and within the memory of the older men of San Ildefonso it was used whenever the Sun and Ice people met together, because of its large size. Large councils are still held in the Téepoa^{n}'te, and it is used also as a dressing room for the dancers participating in ceremonies. The kivas are also the meeting places of the sacred fraternities. The Squash, Summer Bear, and Fire organizations of San Ildefonso hold their ceremonies in the kiva of the Sun people. The Fire fraternity was adopted in the ancient past from a people in the north who lived in skin tipis, wore clothing of dressed deerskin, and spoke a strange tongue. This fraternity finally became extinct, and wishing to reestablish it, the San Ildefonso people sent four men to the Sun people of Zuñi (whose Fire fraternity, according to tradition, had a similar origin), who initiated them into their

order, thus enabling them to revive the fraternity at San Ildefonso. The Galaxy and Turquoise fraternities meet in the Turquoise kiva. The members of the former organization have a fraternity chamber adjoining this kiva, and at the great Buffalo festival its members frequent the chamber as well as the kiva.

Each fraternity at San Ildefonso has a tablet altar, which is erected on the western side of the kiva, while the participants in the ceremonies sit facing eastward. These people have interesting animal fetishes and many human images of stone representing their anthropic gods. They appeal to their zooic deities to heal diseases inflicted by sorcery, and all ceremonies connected with these supplications are dramatic in character. Anthropic gods, principally ancestral, are invoked for rain and the fructification of the earth. The present priest of the Sun people is director of the Summer Bear fraternity, and he is also the keeper of the calendar. He must observe the daily rising and setting of the sun and must watch the rising and setting of the moon. Elaborate solstice ceremonies are performed. Those for the summer solstice are held in the kiva of the Sun people. The Ice people join the Sun people in the summer ceremonies, and the Sun people join the Ice people in the ceremonies of winter. In each kiva the two rain priests sit side by side, the priest of the Ice people always at the right of the priest of the Sun people, while officers associated with each priest sit in line with him. The prayers of the priest of the Sun people are for the purpose of bringing rain, and in order that they may be answered he must live an exemplary life. The same beliefs control the functions of the priest of the Ice people, who, through the ceremonies which he directs, is expected to induce cold rains and snow that the earth may not become hot and destroy the vegetation. All male children are initiated, either voluntarily or involuntarily, into the kiva of the Sun or of the Ice people. When a husband and his wife belong to different sides, the kiva to which the child shall belong is

selected by mutual agreement, and a representative of that kiva is chosen as his ceremonial father immediately after the birth of the child. From birth to death the lives of the Tewa are almost a continuous ceremony. The ceremonial father ties native cotton yarn around the wrists and ankles of the new-born child, that its life may be made complete. The initiation ceremonies of the young men are very elaborate, and many miles are traveled on foot to the summit of a high mountain where the final ceremonies are performed. Although the Tewa are professed Christians, they adhere tenaciously to their native religion and rituals; and while the church performs marriage and burial services, the Indians still cling to their native marriage feasts and mortuary ceremonies.

The cosmogony of the Tewa is elaborate and complicated and bears closer resemblance to that of the Taos Indians than to that of the Zuñi. The original sun and moon are believed always to have existed, but the present sun and moon were born of woman after the world and all the people were destroyed by a great flood. The myth associated with the creation of these deities and with their exploits is of great interest.

The masks of the anthropic gods are never seen outside of the kivas of San Ildefonso. There is a great variety of these masks, many of them similar to those of the Zuñi. They are held in great secrecy.

Rattlesnakes, sacred to the fraternities, are captured when young and are reared in rooms adjoining the kivas. A fluffy eagle feather is attached to the head of the snake when caught, and the snake is held captive with a string sufficiently long to allow it considerable freedom until it becomes accustomed to its new surroundings, when the string is removed. Small openings in the chamber allow the snakes to pass in and out. In one ceremony, which takes place at daylight, the snakes are handled outdoors, but on such occasions the pueblo is so patrolled that spying by outsiders is impossible, although Mexicans live almost in the heart of the village. The Santa Clara people like-

wise make use of live snakes in certain ceremonies, and they also have a large owl which they keep secreted as carefully as are the snakes.

The government of the Tewa differs somewhat from that of the Zuñi. While the governor of the Zuñi has to do with civic matters only, a Tewa governor has absolute power over all matters concerning his tribe except those controlled exclusively by the rain priests and the war priests. Mrs. Stevenson's studies of the natal rites of the Tewa indicate that they are more like those of the Sia than of the Zuñi, while the religious ceremonies connected therewith more closely resemble those observed by the Taos people. The child is baptized in accordance with aboriginal custom before the baptismal rite of the church is performed. At the present time the infant is usually carried in the arms instead of on the back of the mother, but the small, flat cradle, with top, and headrest with turquoise setting, is made as it was centuries ago.

The material culture of the Tewa is in many respects similar to that of the Zuñi. They were adept in the textile art in the early days when cotton, milkweed, yucca, and the hair of native animals were employed in weaving, but this industry became lost after the introduction of sheep by the Spaniards, for the Tewa, like the Taos people, came to depend upon the Zuñi and Hopi traders for woven garments, and also for textile paraphernalia for use in ceremonies. One or two Tewa have revived the weaving industry to some extent—a San Ildefonso man learned the process from Santo Domingo, and a man of Santa Clara acquired it from the Navaho. The dainty baby moccasins are now seldom seen, but the women still wear moccasins with heavy leg wrappings during ceremonies, while at other times a well-dressed sheepskin boot tied below the knee is worn, for deerskin has become rare. Native beads are now very seldom seen. Mrs. Stevenson's study of Tewa ceramics has convinced her that those who decorate their pottery apply their designs, especially the conventional patterns, with little un-

derstanding of their symbolism, the significance of which has become extinct. When questioned the potters always have a ready answer, hence students are often deceived. With the exception of the black ware of Santa Clara, the pottery of the Tewa has greatly deteriorated.

Mrs. Stevenson has been enabled to record the names of the sacred mountains of the Tewa people, as well as the myths associated with them. In their general beliefs and customs the Tewa are found to be intermediate between the Taos and the Zuñi.

Mr. J. N. B. Hewitt, ethnologist, was engaged throughout the year in office work, continuing the editing and copying of the legends, traditions, and myths of the Seneca, collected by the late Jeremiah Curtin in 1884–85. Of the original list of 120 items composing this manuscript collection, 85 have been edited and typewritten, exclusive of two items which were translated from unedited texts. While this work is now practically complete, the apparent discrepancy in the number of edited and tyepwritten items (about 35) is due to the fact that the original list contained a number of texts of little ethnological value, being merely narrations of local and personal adventures of modern Indians with ghosts, and the like, and tales about modern witchcraft. The two items completely translated were difficult of rendering, as they were partly illegible and had been left unedited. Two or three texts of similar character remained to be translated, and on these Mr. Hewitt was engaged at the close of the fiscal year. The Seneca material collected by Mr. Curtin and placed in condition for publication by Mr. Hewitt now comprises 1,350 pages.

In addition Mr. Hewitt undertook the work of translating a numbr of unedited and uncorrected manuscripts bearing on Seneca traditions and legendary lore recorded by himself in 1896. Thirteen of these items were translated, aggregating 410 pages.

As in the past, Mr. Hewitt devoted considerable time to collecting and preparing data for replies to corre-

spondents on linguistic, historical, sociological, and technical subjects, and served also as custodian of manuscripts.

The beginning of the fiscal year found Dr. Truman Michelson, ethnologist, engaged in an investigation among the Fox Indians near Tama, Iowa, with whom he remained until the middle of August, when he proceeded to Oklahoma, where he initiated researches among the Sauk Indians of that State. Doctor Michelson was very successful in recording the myths and tales of the Foxes, which covered about 2,300 pages of texts. He obtained likewise some notes on the ceremonial and social organization of that tribe, but these are neither full nor complete, as the Foxes are, without exception, the most conservative of the Algonquian tribes within the United States. While among the Sauk Doctor Michelson, with the aid of a native interpreter, translated some of the Fox myths and tales collected in Iowa, but his chief work in Oklahoma consisted in gaining an insight into the Sauk ceremonial and social organization. He also translated, with the assistance of a Sauk, the Kickapoo texts collected by the late Dr. William Jones, subsequently correcting the version with a Kickapoo informant. The dialectic differences between Sauk, Fox, and Kickapoo are not great, and as few of the Mexican Kickapoo now speak any but broken English, a Sauk was employed in making the first draft of the translation.

Among the Shawnee of Oklahoma Doctor Michelson's work was primarily linguistic. The results confirmed his opinion, gathered from the late Doctor Gatschet's notes and texts, that the Shawnee language is most intimately connected with Sauk, Fox, and Kickapoo, on the one hand, and with the Abnaki dialects on the other. He also gathered some Shawnee myths, partly in texts, partly on the phonograph, and a beginning was made on the Shawnee social organization. It was found that, apparently, the larger divisions are not phratries, nor are their clans exogamous, as already noted by Doctor Gatschet, despite

the ordinary view. The question of exogamy or endogamy among the Shawnee is fixed merely by blood relationship.

Among the Mexican Kickapoo Doctor Michelson gathered some additional texts, corrected the translations of Doctor Jones's Kickapoo texts, as above noted, made observations on Kickapoo clan organization, and gathered also linguistic data which shed further light on the relations of the Sauk, Fox, and Kickapoo dialects.

Doctor Michelson returned to Washington about the middle of December and commenced the elaboration of his field notes. In January he visited the Carlisle Industrial School, where he procured linguistic data on Ottawa, Turtle Mountain Chippewa, Potawatomi, Abnaki, Menominee, Sauk, and Arapaho. The most important result obtained is the fact that the so-called Turtle Mountain Chippewa is really Cree—at least such is the language of the pupils at Carlisle. Whether the entire band is Cree is another question. Doctor Michelson's opinion that Arapaho is the most divergent Algonquian dialect was confirmed and it was made more nearly certain that Menominee distinctly belongs with Cree, not with Chippewa. Doctor Michelson returned from Carlisle in the following month, when he was compelled to submit to an operation for trachoma, which apparently had been contracted during his field researches of the previous summer. On resuming his duties it was found advisable to incorporate the linguistic notes obtained in the summer and fall of 1911 and the winter of 1911–12, so far as practicable, in his memoir on the Linguistic Classification of the Algonquian Tribes, then in galley proof preparatory to publication in the Twenty-eighth Annual Report. The value and completeness of this paper were thereby greatly enhanced.

While in the office Doctor Michelson was frequently called on to furnish data for answering letters of inquiry, and he also found opportunity to furnish notes of addenda and corrigenda for a future edition of the Handbook of American Indians.

Mr. Francis La Flesche, ethnologist, was engaged during the year in the further study of the tribal rites of the Osage Indians in Oklahoma. These rites are regarded by the Osage as mysterious, and being held in great awe by the tribe are very difficult to obtain, even by their own members. Instances are pointed out where, in the belief of the Osage, persons in officiating at ceremonies made mistakes in the form or in the recitation of the rituals and in the singing of the songs, and have therefore become insane, or blind, or have met with violent death. The murder of Saucy Calf, a man of high standing in his tribe, and the burning of his house last winter are attributed by his people to the fact that he gave away certain rituals and songs of the sacred tribal ceremonies. From Saucy Calf Mr. La Flesche had obtained the entire first degree of the No^{n}ho^{n}zhi^{n}ga rites, and while the two were together the old seer frequently expressed the fear that some harm might come to him for parting with these religious secrets. By reason of the superstitious awe in which these sacred rites are held, Mr. La Flesche's studies in this particular have been necessarily slow, since it was essential for him first to gain the full confidence of those versed therein. Notwithstanding this difficulty, he has been fortunate enough to procure the full ritual of the Hibernating of the Black Bear, which pertains to the origin of the seven and six war honors of the tribe, and is recited by the men members of the No^{n}ho^{n}zhi^{n}ga of the Black Bear clan at the sacred-bundle ceremony when the warrior chosen recounts his war honors and takes up the seven and six willow saplings to count and the songs of this part of the ceremony are being sung by the officiating priest. A related ritual, which tells of the rearing of a child to the completion of its life, is recited when a widow is being initiated into the No^{n}ho^{n}zhi^{n}ga to take the place of her husband; but Mr. La Flesche has not yet been able to record this, owing to the dread inspired by the death of Saucy Calf. However, after considerable difficulty he succeeded in obtaining six rituals from Waxrizhi, whose father, who died about a

year before, is said to have been the last of the No^{n}ho^{n}zhi^{n}ga men thoroughly versed in the ancient rites.

Another ritual obtained is the Dream Ritual, with literal and free translations. This is a narration of a No^{n}ho^{n}zhi^{n}ga's dream, during a fast, of the sacred packs, a number of which have been procured and transferred to the National Museum.

Still another ritual, known as the Wigie Pahogre, "First of the Rituals," with literal and free translations, was recorded. This tells of the coming of the Ho^{n}ga of the Seven Fireplaces, or clans, to the earth from the sky by permission of the Sun, Moon, and Morning and Evening stars, and with the aid of the Winged Ho^{n}ga, or "Spotted Eagle"; of their finding the earth covered with water when they descended; their having to rest on the tops of seven red oak trees, until, by his magic power, the Elk dispersed the waters and made dry land appear; their meeting with the crawfish, which brought from out of the earth clays of different colors to be used by the people of the Ho^{n}ga clan for symbolic purposes in their No^{n}ho^{n}zhi^{n}ga rites. The No^{n}ho^{n}zhi^{n}ga are said to be exceedingly careful not to recite this ritual to anyone unless given large fees.

The ritual of the Birth of the Sacred Bird, also recorded and translated by Mr. La Flesche, relates to the adoption of the hawk as a war symbol and is in form of a legend telling of the birth of the bird, as of a human being, to the sister of four brothers who attended the delivery of the child. The story begins with the birth, gives the details of each stage of growth, and tells of the prediction of the four brothers that their nephew was destined to become a great warrior. The child becomes fretful and wails ceaselessly until the skins of seven prey animals and a bow with a bit of scalp attached are brought to it by its uncles. For this reason no one can be initiated into the order of the No^{n}ho^{n}zhi^{n}ga unless he furnishes the skins of these seven animals.

The ritual of the Symbolic Painting was likewise recorded. This relates to the symbolic painting of the man who acts as the initiator in the initiation of a new member of the No^{n}ho^{n}zhi^{n}ga order. The paint is symbolic of the dawn and the rising sun.

Another ritual, that of the Approach to the House of Initiation, is recited by the officiating priest while he, the initiator, and the votary ceremonially approach the place of meeting of the No^{n}ho^{n}zhi^{n}ga for performing some of the ceremonies. It relates to the Tsi′wako^{n}dagi, or "mysterious house," of the Ho^{n}ga clan.

The ritual of Feeding of the Fire relates to the ceremonial building of the sacred fire at the place of gathering of the No^{n}ho^{n}zhi^{n}ga to perform one of the ceremonies. It is an appeal to the supernatural for aid in obtaining deer for the sustenance of life and also for help to overcome the tribes which menace the lives, the peace, and the happiness of the people.

While these rituals are in themselves complete, each one forms a part of the great No^{n}ho^{n}zhi^{n}ga rite, which Mr. La Flesche is endeavoring to record in its entirety.

Aside from the rituals and songs, Mr. La Flesche has procured stories of the *wako^{n}′dagi,* or medicine men, and of the strange animals from which they obtained supernatural powers; he has also recorded love stories, stories of those who had died and returned to life, war stories, and myths. Some of these have been transcribed in final form. In all, the text of these stories aggregates about 250 pages. Mr. La Flesche, however, has given comparatively little attention to legends and stories of this kind, having devoted his energies chiefly to the secret rites that at one time meant so much to the Osage people, and which are so rapidly disappearing.

By agreement with Mr. Karl Moon, noted for his work in Indian photography, the bureau is to receive a series of Osage photographs, taken with the aid of Mr. La Flesche, who made the necessary arrangements with the Indians to pose for them. Mr. La Flesche received as a

gift from Wano^{n}shezhi^{n}ga the sacred bundle of the Eagle clan, to which he belongs. This fine specimen has been transferred to the National Museum, where it is placed with the other Osage bundles that he has been so fortunate as to obtain.

Dr. Paul Radin, ethnologist, was among the Winnebago Indians of Wisconsin at the opening of the fiscal year, having resumed his investigations of this people in the preceding month. These were continued to completion, and in October, 1911, Doctor Radin returned to Washington and continued the preparation of a monograph on the ethnology of the Winnebago tribe, which was brought to completion and submitted in the latter part of March, 1912. The medium of publication of this memoir has not yet been determined.

Dr. Franz Boas, honorary philologist, continued the linguistic researches outlined in previous reports, the immediate object of which is the completion of part 2 of the Handbook of American Indian Languages, which is to contain sketches of the native languages of Oregon and Washington, with some additional material on the extreme northwestern part of the continent. An account of the development of the plan and object of this Handbook was set forth in my last annual report.

The printing of the sketch of the Takelma grammar, by Dr. Edward Sapir, for this Handbook, has been completed, and the separates thereof have been issued. The work of Dr. Leo J. Frachtenberg unfortunately suffered delay owing to protracted illness. His revision of the Coos grammar, however, has been almost completed, and it is expected that the manuscript of the Siuslaw grammar will be in the hands of Doctor Boas, as editor of the Handbook, by August of this year. The necessary final revision of the subject matter of both sketches was made by Doctor Frachtenberg at Siletz, Oregon.

Doctor Boas rewrote a grammar of the Chukchee language, with comparative notes on the Koryak and Kamchadal, by Mr. Waldemar Bogoras, and added references

to the published Russian and English series of Chukchee texts, which had been published previously by Mr. Bogoras. In the course of the year this manuscript was also typewritten and prepared for the printer. In the summer of 1912 Doctor Boas met Mr. Bogoras in Berlin and discussed with him the revised form of the grammar. At the close of the year the results of these discussions were being incorporated in the grammar, and it is expected that the manuscript will be ready for the printer early in the autumn.

Doctor Boas has followed out the policy of printing texts illustrating the grammatical sketches in a series which according to the original plan were to have been published as bulletins of the bureau, but this plan was abandoned for administrative reasons. During the present year the series of Tsimshian texts, illustrating the Tsimshian dialect, was published as Volume III of the Publications of the American Ethnological Society, and the series of Maidu texts as Volume IV of the same series. These illustrate languages contained in part 1 of the Handbook, so that now texts for all languages therein treated are available to students.

The printing of the Coos texts, by Doctor Frachtenberg, which are to appear as Volume I of the Columbia University Contributions to Anthropology, has almost been completed, and the printed matter has been utilized to illustrate the sketch of the language.

The research in Indian music by Miss Frances Densmore was characterized by the completion of her studies among the Chippewa and the beginning of investigations along similar lines among the Sioux. Miss Densmore's field work comprised one month with the Sioux on the Sisseton Reservation in South Dakota, about two months on Standing Rock Reservation in North Dakota, and a few days on the White Earth Reservation in Minnesota for the final revision of some descriptions and translations in her Chippewa manuscripts. The finished results submitted during the year comprised material on

both Chippewa and Sioux music. Two papers on Chippewa studies were presented, one entitled "Further Analyses of Chippewa Songs," the other bearing the title "Deductions from the Analysis of Chippewa Music." In addition Miss Densmore finished about 100 pages that included additional reference to the bibliography of the subject, a more complete explanation of minor points, some linguistic analyses, and slight changes in the analysis of individual songs to conform with present methods—all this was complete for publication when submitted. Her paper on "The Sun Dance of the Teton Sioux," including 33 songs, could be published in its present form, but it is deemed desirable to add a structural analysis of the songs similar to that accompanying the Chippewa material.

Additional illustrations for the Chippewa studies have been submitted during the year, also adequate illustrations for the paper on the Sun dance of the Sioux. With few exceptions these illustrations are photographs taken especially for the work, many being pictures of old ceremonial articles used in the Sun dance. Considerable attention also has been given to the collecting of specimens having an interest in connection with the work.

Mr. W. H. Holmes, head curator of the department of anthropology of the United States National Museum, has continued, as opportunity afforded, the preparation of the Handbook of Archeology commenced by him while chief of the bureau. The main body of the research work in connection with this Handbook has been completed, but much remains in the way of literary investigation and in the preparation of illustrations. While no time can yet be fixed for the completion of the work, Mr. Holmes hopes to finish the manuscript and the illustrations for the first volume before the summer of 1913.

Good progress has been made in transcribing the manuscript French-Miami dictionary, by an unknown author but attributed to Père Joseph Ignatius Le Boulanger, in the John Carter Brown Library at Providence, Rhode

Island. The copying has been made possible through the courtesy of Mr. George Parker Winship, librarian, who not only has placed this valuable manuscript at the disposal of the bureau for this purpose, but has kindly permitted his assistant, Miss Margaret Bingham Stillwell, to prepare the transcript, and personally has supervised the making of photostat copies of part of the manuscript, especially that devoted to the text portion. During the year Miss Stillwell finished and submitted the transcript of 295 pages, representing pages 20 to 77 of the original.

Prof. Howard M. Ballou, of the College of Hawaii, has continued the search for titles for the proposed List of Works Relating to Hawaii, especially those of works published locally in the native language, many of which are very rare. In this work Professor Ballou has had the generous assistance of the Rev. Mr. Westervelt.

There has long been need of a revision of the Catalouge of Prehistoric Works East of the Rocky Mountains, prepared by the late Dr. Cyrus Thomas and published as a bulletin of the bureau in 1891, but which passed out of print several years ago. In the fall of 1911 steps were taken toward undertaking this revision, and the bureau was fortunate at the outset in engaging the services of Mr. D. I. Bushnell, jr., of University, Virginia, as compiler of the work. Circular letters were dispatched to county clerks east of the Mississippi, who not only supplied direct information respecting aboriginal sites, but furnished the names of hundreds of collectors and others having personal knowledge of the subject, and to these special letters were addressed. By this means so much information of a local character was received in regard to the location of mounds, village and camp sites, shell heaps, quarries and workshops, pictographs, etc., in addition to that recorded in the Catalogue of Doctor Thomas, that the revised work gives promise of being a fairly complete Handbook of Aboriginal Remains East of the Mississippi. Besides finishing the collation of this material and of other data already in possession of the bureau, Mr. Bushnell

has made good progress in extracting the information contained in various publications devoted to American archeology, notably those by Mr. Clarence B. Moore on the mounds of the South. In this compilation the bureau has had the generous cooperation of Mr. Arthur C. Parker, State archeologist of New York, and of Mr. Warren K. Moorehead, curator of the department of archeology of Phillips Academy, Andover, Massachusetts, while others have kindly offered their aid. No date for the publication can yet be given.

PUBLICATIONS

The editorial work of the bureau has been conducted under the immediate charge of Mr. J. G. Gurley, editor. The proof reading of the Twenty-seventh Annual Report, the accompanying paper of which is a monograph entitled "The Omaha Tribe," by Alice C. Fletcher and Francis La Flesche, was completed and the report published.

The manuscript of the Twenty-eighth Annual Report was edited and transmitted to the Public Printer. At the close of the year about one-third of this report was in page form, and the remainder was in process of paging. This report includes the following papers: Casa Grande, Arizona, by Dr. J. Walter Fewkes; Antiquities of the Upper Verde River and Walnut Creek Valley, Arizona, also by Doctor Fewkes, and Preliminary Report on the Linguistic Classification of Algonquian Tribes, by Dr. Truman Michelson.

The series of bulletins was increased by the addition of Bulletin 47, A Dictionary of the Biloxi and Ofo Languages, Accompanied by Thirty-one Biloxi Texts and Numerous Biloxi Phrases, by James Owen Dorsey and John R. Swanton.

Bulletin 49, List of Publications of the Bureau, was issued in a third impression.

Bulletin 40, Handbook of American Indian Languages, Part 2, was carried toward completion under the editor-

ship of Dr. Franz Boas, as elsewhere stated, with the result that two sections, comprising 418 pages, dealing with the Takelma and Coos languages, are in substantially final form.

Toward the close of the year steps were taken to advance the work on Bulletin 46, Byington's Choctaw Dictionary, edited by Dr. John R. Swanton.

Considerable time was given to the editing and proof reading of Bulletin 52, Early Man in South America, by Aleš Hrdlička, in collaboration with W. H. Holmes, Bailey Willis, Fred. Eugene Wright, and Clarence N. Fenner. At the close of June the work was nearly through press.

The last bulletin to receive attention was No. 53—Chippewa Music—II, by Frances Densmore. Substantial progress on the preparation of the author's material for the press had been made at the close of the fiscal year.

The demand for the publications of the bureau continues to increase, and their distribution, numbering 15,003 copies during the year, necessitated extended correspondence. The distribution of the bureau publications has been under the immediate care of Miss Helen Munroe and Mr. E. L. Springer, of the Smithsonian Institution.

A concurrent resolution authorizing the reprinting of the Handbook of American Indians was introduced in the Senate and passed on May 11, 1912, and subsequently was favorably reported by the Committee on Printing of the House of Representatives, but it had not been passed at the close of the fiscal year.

ILLUSTRATIONS

The preparation of the illustrations for the publications of the bureau and the photographing of the members of visiting delegations of Indians were conducted under the charge of Mr. De Lancey Gill, illustrator. In connection with this work 90 photographic negatives of Indians and 123 of ethnologic subjects were prepared; 196 films exposed by members of the bureau in the field were devel-

oped; 1,322 prints were made for publication and for exchange or distribution; and 110 pen and brush drawings were prepared. At the request of Mr. Wilberforce Eames, of the New York Public Library, a collection of 118 photographs of representative Indians, covering 55 tribes, was furnished by the bureau as a part of a loan exhibition opened at that library in May and was still on view at the close of the fiscal year.

Mr. Gill had the usual assistance of Henry Walther until February 16, 1912, when his services in behalf of the bureau for many years came to a close with his death. Mr. Walther has been succeeded by Walter A. Stenhouse.

LIBRARY

Under the supervision of Miss Ella Leary the work of the library has made satisfactory progress. During the year 720 volumes (103 by purchase) and 300 pamphlets were received; in addition 620 periodical publications, of which 606 were acquired by exchange and the remainder by subscription, were accessioned. The recataloguing of certain serial publications in the library has been continued and attention given to the preparation of a subject catalogue of the large collection of pamphlets, many of which had been stored and therefore were inaccessible for three or four years. Successful effort has been made to complete the sets of certain publications of scientific societies and other learned institutions. For the use of the members of the staff the librarian has prepared and posted copies of a monthly bulletin of the library's principal accessions; and in order that the large number of scientific serials received might also be made readily accessible the current issues have been displayed on a table provided for that purpose.

Notwithstanding the increasing value of the bureau's library, it was found necessary, from time to time, to make requisition on the Library of Congress for the loan of books, the volumes thus received for temporary use numbering about 250. The volumes bound during the

year numbered 492. At the close of the year the library contained approximately 17,970 volumes, about 12,500 pamphlets, and several thousand periodicals. Although maintained primarily as a reference library for the bureau's staff, it is constantly consulted by students not connected with the Smithsonian Institution and by officials of the executive departments and the Library of Congress.

COLLECTIONS

The following collections were made by members of the staff of the bureau during their field researches:

By Mr. F. W. Hodge: Twenty-two paper squeezes of early and recent Spanish inscriptions on El Morro, or Inscription Rock, in New Mexico. Objects of stone, bone, clay, etc., from the cemetery of the ancient ruined pueblo of Kwasteyukwa on the mesa above the Jemez Hot Springs, New Mexico. Ten barrels of pottery and human skeletal remains from the same locality. These collections were made under a joint expedition conducted by the bureau and the School of American Archæology.

By Dr. John R. Swanton: Two ball sticks, one ball, one breechcloth and belt, one tiger tail, from the Creek Indians at Coweta, Oklahoma.

By Mr. James Mooney: Four dance masks, two pairs of ball sticks, two toy baskets, two wooden spoons, one ox muzzle, one stone ax, one small celt, three arrowheads, from the Cherokee Indians of North Carolina.

By Mr. Francis La Flesche: Two sacred packs of the Osage Indians.

PROPERTY

The most valuable part of the property of the bureau consists of its library, manuscripts (chiefly linguistic), and photographic negatives. The bureau possesses also cameras, phonographic machines, and other ordinary apparatus and equipment for field work; stationery and office supplies; necessary office furniture; typewriters, etc., and the undistributed stock of its publications. The amount

of $342.27 was expended for office furniture during the year, while the cost of necessary books and periodicals was $396.42.

As in the past, the manuscripts have been under the custodianship of Mr. J. N. B. Hewitt. Those withdrawn by collaborators of the bureau during the year numbered 234 items. The new manuscripts acquired are those hitherto mentioned in this report as having been prepared by members of the staff or by collaborators and designed for eventual publication. Negotiations have been entered into with the heirs of the late Señor Andomaro Molina, of Merida, Yucatan, for the return of Henderson's Maya Dictionary, a manuscript of six volumes lent to Señor Molina a number of years ago for use in connection with certain linguistic studies then contemplated in behalf of the bureau.

RECOMMENDATIONS

I desire to repeat the recommendations submitted in my last annual report, respecting the extension of the researches of the bureau and for other purposes, and urging the appropriation of the necessary funds for conducting them. These include the following projects:

The exploration and preservation of antiquities in the arid region.

The extension of ethnologic researches in Alaska and among the tribes of the Mississippi Valley.

The preparation of a completely revised edition of the Handbook of American Indians.

Additional editorial assistance in preparing the publications of the bureau for the press.

A small sum to meet the expense of supplying photographs of Indian subjects to schools and colleges, and for other educational purposes, and for systematically making photographs in the field to illustrate the daily life and the ceremonies of the Indians.

In addition it is recommended that the systematic excavation and study of certain archeological sites in the

South and West be conducted in order that archeological research may go hand in hand with the ethnological studies now being pursued in the same fields.

The reasons for extending the work of the bureau in the directions indicated are set forth more fully in the estimates of appropriations for the year 1914, in connection with which the sums regarded as necessary to the work are given.

F. W. Hodge,
Ethnologist-in-charge.

Dr. Charles D. Walcott,
Secretary of the Smithsonian Institution.

NOTE ON THE ACCOMPANYING PAPERS

With the exception of the article by Dr. J. Walter Fewkes, "Designs on Prehistoric Hopi Pottery," no mention has been made in previous administrative reports of the papers here published which are in line with existing plans of the bureau.

The paper by Dr. Melvin Randolph Gilmore on "Uses of Plants by the Indians of the Missouri River Region" belongs to the same series as "Ethnobotany of the Zuñi Indians" (Thirtieth Report of the Bureau of American Ethnology), and "Ethnobotany of the Tewa Indians" (Bulletin 55). Intensive studies of the nature of food and medicinal plants of our Indians have come to be recognized as of practical and economic value. The American Indian has contributed many plants to the dietary of European nations, and there is every reason to believe that there are many more that could be adopted from him were their value as a food resource known; and although the customs of the natives of America are rapidly changing it is not too late to rescue from them a knowledge of the uses to which plants have been put by our aborigines. Doctor Gilmore's paper is based upon original observations. In the opening chapter of his article he points out the value of ethnobotanic study and shows some of the influences of the flora on the human activities in the region considered.

There is no more fascinating study in ethnology than that of the prehistory of the aborigines of this continent. The possibility of rescuing from the night of time unwritten chapters of Indian history by a study of Indian remains has attracted the attention of the staff of the bureau since its foundation, and to a long line of publications is now added an important contribution entitled a "Preliminary Account of the Antiquities of the Region between the Mancos and La Plata Rivers in Southwestern Colorado," by Mr. Earl H. Morris.

In this preliminary report Mr. Morris considers many house remains, stone structures of a cruder masonry than those of the adjacent Mesa Verde National Park, and lays the foundation of what may later be recognized as evidences of a new type indicating a prepuebloan culture. He points out that the region studied belongs culturally within the horizon of the Mesa Verde area, finding many of the remains almost identical in character in the two areas.

Two kinds of remains were left by prehistoric people from which may be drawn an imperfect picture of the manners and customs of an unlettered people living at an epoch before their written history began. These remains may be called major and minor antiquities, and the most important of the former are buildings, those of the latter

pottery. As a preliminary to a correct interpretation of the chronological development of man in the area before we had documentary history to guide us it is important to classify these buildings and pottery and arrange them in such groups as would enable us to determine their chronological sequence. These different groups are either distinct geographical regions called culture areas, or are sometimes superimposed one on the other by stratification in the same area. In coordinating the classification and arrangement of groups geographically or stratigraphically the archeologist follows the same methods as the paleontologist. Geographical ceramic areas or distribution of pottery are determined by the form, technique, colors, and symbolic or other decorative elements of pottery. Chronological ceramic strata are determined by superimposition. Of the several characteristics of pottery, technique, color, and symbolic decoration, the last mentioned is the most highly specialized, and in its highest development most localized and distinct. Pottery of the same form, color, and technique is, on the other hand, most widely distributed. Although a determination of ceramic areas from the data afforded by symbolic decorations is a tedious work, these symbols open the door to an understanding of the inner life of a long-forgotten people. A small fragment of a bowl may, through picture writing, become a means by which the thoughts of a people are transmitted, even as in the case of inscriptions on ostraca.

The article entitled "Designs on Prehistoric Hopi Pottery," by Dr. J. Walter Fewkes, is an attempt to define from ceramic symbolism and in a certain manner the culture of the prehistoric Hopi in northeastern Arizona who reached the highest phase of development in aboriginal ceramic art.

The first fruits of the effort to make more widely known the ethnology, native songs, and rich poetry of the Hawaiian Islanders, for which appropriations have been made by Congress, was a valuable article published as Bulletin 38 under the title "Unwritten Literature of Hawaii: The Sacred Songs of the Hula," by Dr. Nathaniel B. Emerson. This is now followed by a second of the series, entitled "The Hawaiian Romance of Laieikawai," by Miss Martha Warren Beckwith. This work, undertaken as the author says in her preface, "out of love for the land of Hawaii and for the Hawaiian people," is not only a monument to her enthusiasm, but also indicative of the literary attainments of Haleole, a highly gifted Polynesian, eager to create a genuine national literature. Aside from its great ethnological value the plot of this fascinating story will appeal to lovers of fiction.

JESSE WALTER FEWKES,
Chief.

AUGUST, 1918.

ACCOMPANYING PAPERS

USES OF PLANTS BY THE INDIANS OF THE MISSOURI RIVER REGION

BY

MELVIN RANDOLPH GILMORE

PREFACE

The results contained in the following paper are born of the desire to ascertain so far as possible the relation of the native people of the plains to one phase of their indigenous physical environment—its plant life—and their ingenuity in supplying their necessities and pleasures therefrom. It must be borne in mind that the sources of supply available to any of the tribes of the American race were greatly restricted as compared with the field from which our European race draws its supplies. Many of the plants of this continent utilized by its native people, however, might well be useful acquisitions for our people if made known to us.

Another potent reason for gathering such information while it may still be obtained, before the death of all the old people who alone possess it, is that it is only in the light of knowledge of physical environments that folklore, ritual, ceremony, custom, song, story, and philosophy can be interpreted intelligently. The intellectual and spiritual life of a people is reflected from their material life. The more fully and clearly the physical environment of a people is known the more accurately can all their cultural expressions be interpreted. The old people themselves appreciate this and have expressed themselves as glad to give me all the information they could in the matters of my inquiry, in order that, as they said, future generations of their own people as well as the white people may know and understand their manner of life. To this end my informants in the several tribes have taken pains and have shown great patience in instructing me in their lore.

The information here collated has been obtained at first hand from intelligent and credible old persons, thoroughly conversant with the matters which they discussed. The various items have been rigorously checked by independent corroborative evidence from other individuals of the same tribe and of different tribes through a protracted period. The work of the interpreters employed has also been verified by comparison and by my own study of the languages of the various tribes interviewed.

The information was obtained by bringing actual specimens of each plant to the observation and identification of many informants, and the names, uses, and preparation in each case were noted on the spot at the dictation of the informant.

I have met uniform courtesy, kindness, and hospitality at the hands of Indians of the several tribes in the pursuit of my inquiries, and my sincere thanks are due to very many men and women of the tribes, their great number preventing acknowledgment to them here by name. Special mention for conspicuous service rendered the author should be made of Dr. Susan La Flesche Picotte and her sister, Mrs. Walter T. Diddock, of Walthill, Nebr., daughters of Chief Iron Eye, otherwise Joseph La Flesche, of the Omaha tribe. Of the same tribe should be mentioned Wajapa, White Horse, George Miller, Daniel Webster, Amos Walker, and Richard Robinson.

Penishka, of the Ponca tribe, enrolled on the Government rolls as Jack Penishka, Niobrara, Nebr., has given much useful information of his tribe.

Of the Teton Dakota, mention should be made of Fast Horse and his wife, Joseph Horncloud, Otto Chiefeagle, and the well-known Short Bull.

Of the Pawnee, special thanks are due Mr. James R. Murie, Mr. Alfred Murie and his wife, Chief White Eagle, Mr. David Gillingham, Mrs. Rhoda Knife-Chief and Mr. Charles Knife-Chief.

My thanks are due also to Dr. Charles E. Bessey, of the University of Nebraska, for suggestions and encouragement in carrying on the work and to him and Mr. James Mooney for reading the manuscript.

I wish to acknowledge also my obligation to Mr. W. E. Safford for his painstaking aid in arranging and verifying the botanical nomenclature.

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PHONETIC GUIDE

1. All vowels are to be given their continental values.

2. Superior *n* (^{n}) gives a nasal modification to the preceding vowel.

3. A consonant sound approximating the German *ch* is shown by *ḥ*.

4. A lengthened vowel is shown by doubling, e. g. *buude*, *pakskiisu*, etc.

5. Unless indicated as a diphthong, vowels do not unite in sound, but each vowel forms a syllable.

USES OF PLANTS BY THE INDIANS OF THE MISSOURI RIVER REGION

By Melvin Randolph Gilmore

INTRODUCTION

During the period which has elapsed since the European occupancy of the continent of North America there has never been a thoroughgoing, comprehensive survey of the flora with respect to the knowledge of it and its uses possessed by the aboriginal population. Until recent years little study had been made of the ethnobotany of any of the tribes or of any phytogeographic region. Individual studies have been made, but the subject has not claimed a proportionate share of interest with other phases of botanical study. The people of the European race in coming into the New World have not really sought to make friends of the native population, or to make adequate use of the plants or the animals indigenous to this continent, but rather to exterminate everything found here and to supplant it with the plants and animals to which they were accustomed at home. It is quite natural that aliens should have a longing for the familiar things of home, but the surest road to contentment would be by way of gaining friendly acquaintance with the new environment. Whatever of good we may find in the new land need not exclude the good things we may bring from the old, but rather augment the sum total contributing to our welfare. Agriculture and horticulture should constantly improve the useful plants we already have, while discovery of others should be sought.

We shall make the best and most economical use of all our land when our population shall have become adjusted in habit to the natural conditions. The country can not be wholly made over and adjusted to a people of foreign habits and tastes. There are large tracts of land in America whose bounty is wasted because the plants which can be grown on them are not acceptable to our people. This is not because these plants are not in themselves useful and desirable, but because their valuable qualities are unknown. So long as the peo-

ple of the country do not demand articles of food other than those to which our European ancestors were accustomed those articles will be subject to demand in excess of production, with consequent enhancement of cost, while at the same time we have large land areas practically unproductive because the plants they are best fitted to produce are not utilized. The adjustment of American consumption to American conditions of production will bring about greater improvement in conditions of life than any other material agency. The people of any country must finally subsist on those articles of food which their own soil is best fitted to produce. New articles of diet must come into use, and all the resources of our own country must be adequately developed.

Dr. J. W. Harshberger has well stated the practical uses and the correlations of ethnobotanic study:

> Phytogeography, or plant geography in its widest sense, is concerned not only with the distribution of wild plants, but also with the laws governing the distribution of cultivated plants. In order to determine the origin of the latter—that is, the original center from which the cultivation of such plants has spread—it is necessary to examine the historic, archeologic, philologic, ethnologic, and botanic evidence of the past use of such plants by the aboriginal tribes of America. This investigation affords interesting data which can be applied practically in enlarging the list of plants adaptable to the uses of civilized man. . . . Ethnobotany is useful as suggesting new lines of modern manufacture, for example, new methods of weaving goods, as illustrated by the practical application of the careful studies of pueblo fabrics by Frank H. Cushing. It is of importance, therefore, to seek out these primitive races and ascertain the plants which they have found available in their economic life, in order that perchance the valuable properties they have utilized in their wild life may fill some vacant niche in our own, may prove of value in time of need or when the population of America becomes so dense as to require the utilization of all of our natural resources.[1]

NEGLECTED OPPORTUNITIES

That we have had in the past exceptional opportunities for obtaining aboriginal plant lore, which we have failed to recognize, disdained to accept, or neglected to improve, is well shown by an incident narrated in his journal by the great botanical explorer, Bradbury, in the beginning of the nineteenth century. How much information might then have been obtained which is no longer available! In 1809 Bradbury accompanied a trading expedition up the Missouri River as far as the villages of the Arikara.

> I proceeded along the bluffs [in the vicinity of the Omaha village which was at that time near the place where Homer, Dakota County, Nebr., now is] and was very successful in my researches, but had not been long employed when I saw an old Indian galloping toward me. He came up and shook hands with

[1] Harshberger, Phytogeographic Influences in the Arts and Industries of American Aborigines, p. 26.

me and, pointing to the plants I had collected, said, "Bon pour manger?" to which I replied, "Ne pas bon." He then said, "Bon pour medicine?" I replied, "Oui." He again shook hands and rode away. . . . On my return through the village I was stopped by a group of squaws, who invited me very kindly into their lodges, calling me *Wakendaga*[1] (physician). I declined accepting their invitation, showing them that the sun was near setting, and that it would be night before I could reach the boats. They then invited me to stay all night; this also I declined, but suffered them to examine my plants, for all of which I found they had names.[2]

ETHNIC BOTANY

In savage and barbarous life the occupation of first importance is the quest of food. In the earliest times people had to possess a practical working knowledge of plants with regard to their utilization for food; those which were edible, those by which shift could be made at need to avert famine, and those which on account of deleterious properties must be avoided at all times, came to be known by experience of all the people in their range.

In the process of experiment some plants would be found which, though not proving useful for food, would disclose properties which could be used as correctives of unhealthy conditions of the body; some would be found to allay fevers, some to stimulate certain functions, others having the effect to stop hemorrhage, and so on.

Certain persons in every tribe or social group, from taste and habit, would come to possess a fund of such knowledge, and to these all simpler folk, or those more occupied with other things, would resort. These wise ones then would know how to add the weight and dignity of ceremony and circumstance so that the laity should not fail to award due appreciation to the possessors of such knowledge; thus arose the rituals connected with the uses and the teaching of the same. Persons who desired to acquire such knowledge applied to those who possessed it, and if of approved character and prudence they, upon presentation of the customary fees or gifts, were duly instructed. These primitive professors of botany would then conduct their disciples on private excursions to the haunts of the plants and there impart to them the knowledge of the characteristics and habits, ecologic relations, and geographic distribution of the plants, together with their uses, methods, and time of gathering, preserving, and preparing for medicinal use, and the proper way to apply them.

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[1] Bradbury must have been mistaken as to the meaning of the people or have misunderstood the term used, because the Omaha word for "physician" is *wazathe*. The word *waka^{n}dagi* means "something supernatural." This may be the word Bradbury heard and has given as *wakendaga*, or he may have misunderstood some other word. No such word as *wakendaga* has been found by me in the Omaha language.

[2] Bradbury, Travels in the Interior of America, p. 75.

Besides this body of special plant lore there was also a great deal of knowledge of plants in general and their common uses, their range, habits, and habitat, diffused among the common people. There was also a body of folk sayings and myths alluding to plants commonly known.

INFLUENCE OF FLORA ON HUMAN ACTIVITIES AND CULTURE

The dominant character of the vegetation of a region is always an important factor in shaping the culture of that region, not only directly by the raw materials which it supplies or withholds, but indirectly also through the floral influence on the fauna. The chase of the buffalo with all that it entailed in habits of domestic life, instrumentalities and forms of government, industrial activities, and religious rites, was directly related to the prairie and plains formations of vegetation. The food staples, the style of housebuilding, and forms of industry were quite different in the prairie region from what they were in the eastern woodland regions, and in the desert region of the Southwest they were different from either of the first two regions.

The Dakota came into the prairie region from the east in the lake region, impelled by the onset of the Chippewa, who had the advantage of firearms acquired from the French. In the lake region they had as the most important article of vegetal food the grain of *Zizania aquatica*. As they migrated westward the quantity of *Zizania* diminished and the lack had to be supplied by substitution of something which the prairie might afford. One of the food plants of greatest importance they found on the prairie is *Psoralea esculenta*. The Dakota name of the wild rice, *Zizania aquatica*, is *psi*^{n} and of *Psoralea esculenta* is *tipsi*^{n}*na*. From the etymology of these two names Dr. J. R. Walker, of Pine Ridge, has suggested that the second is derived from the first, indicating the thought of its usefulness as a food in place of what had been the plant of greatest importance in the food supply of the region formerly inhabited by this people. Doctor Walker offers this suggestion only as a possible explanation of the derivation of *tipsi*^{n}*na*. *Ti*^{n}*ta* is the Dakota word for "prairie"; *na* is a suffix diminutive. It is suggested, then, that in *tipsi*^{n}*na* we have a compound from *ti*^{n}*ta-psi*^{n}*-na*. This seems a plausible explanation. It need not imply that *Psoralea* was thought to be like *Zizania*, but only that it was a little plant of the prairie, *ti*^{n}*ta*, which served a use like to that of *Zizania*, *psi*^{n}. This is probably a case in point, but whether so or not, instances could be cited of the influence of vegetation on language, as in case of some names of

months, *Wazhushtecha-sha-wi*, Red Strawberry moon—i. e., the moon (lunar month) when strawberries are red ripe, the name of the month of June in the Dakota calendar.

The prevalence of certain plants often gave origin to place names. As examples of such names may be cited the Omaha name of Logan Creek, tributary of the Elkhorn River, *Taspa^{n}-hi-bate-ke* (meaning river where clumps of *Crataegus* are). Another instance is the Omaha name of Loup River, which is *Nu-ta^{n}-ke* (river where *nu* abounds). *Nu* is the Omaha name of *Glycine apios.* The Omaha name of Little Blue River is *Maa-ozhi-ke* (river full of cottonwoods, *maa*).

The character of the flora of a region has its effect on the style of architecture. The tribes of the eastern woodlands had abundance of timber for building, so their houses were log structures or frames covered with bark. In Nebraska, where the forest growth was very limited, the dwelling was the earth lodge, a frame of timbers thatched with prairie grass and covered with earth.

A people living with nature, and largely dependent upon nature, will note with care every natural aspect in their environment. Accustomed to observe through the days and the seasons, in times of stress and of repose, every natural feature, they will watch for every sign of the impending mood of nature, every intimation of her favor and every monition of her austerity. Living thus in daily association with the natural features of a region some of the more notable will assume a sort of personality in the popular mind, and so come to have place in philosophic thought and religious ritual.

Throughout the range of the Plains tribes they saw everywhere the cottonwood, the willow, and the cedar. These trees by their appearance impressed the imagination of the primitive mind. The cedar, appearing to be withdrawn into lonely places, and standing dark and still, like an Indian with his robe drawn over his head in prayer and meditation, seemed to be in communion with the Higher Powers. The willow was always found along the watercourses, as though it had some duty or function in the world in connection with this element so imperatively and constantly needful to man and to all other living forms. The cottonwood they found in such diverse situations, appearing always so self-reliant, showing such prodigious fecundity, its lustrous young leaves in springtime by their sheen and by their restlessness reflecting the splendor of the sun like the dancing ripples of a lake, that to this tree also they ascribed mystery. This peculiarity of the foliage of the cottonwood is quite remarkable, so that it is said the air is never so still that there is not motion of cottonwood leaves. Even in still summer afternoons, and at night when all else was still, they could ever hear the rustling of cottonwood leaves by the passage of little vagrant

currents of air. And the winds themselves were the paths of the Higher Powers, so they were constantly reminded of the mystic character of this tree.

The Sacred Pole, an object of the greatest veneration to the Omaha Nation, was made of cottonwood.

These three trees will serve as examples of plants to which mystery is ascribed and which had symbolism in the rituals of religion. In the chapter on the aboriginal uses of plants, where the plants are listed according to taxonomic order, several others will be found.

It will be found that the sense of beauty and the pleasure-giving arts will, with every people, find outlet and expression by means of the natural products of their own region. Much of the enjoyment of art arises from association. The tribes of Nebraska found within their range many plants yielding pigments to gratify the love of color; they also found many plants whose leaves or seeds yield fragrance. All of these scents are clean and wholesome and redolent of the pure outdoors and freshness of breezes from nature's garden and the farthest removed from any suggestion of hothouse culture and of the moiling of crowds. By a whiff of any of these odors one is mentally carried, by the power of association and suggestion, to the wide, quiet spaces, where the mind may recover from throng-sickness and distraction of the multitude and regain power and poise.

Native plants of the region also furnished the materials for personal adornment, although it is noteworthy that it has not been found that flowers were used for this purpose by any of the tribes of the plains. It was often remarked that the people admired the wild flowers in their natural state, but they never plucked them. However, beads and pendants were made from many seeds.

INFLUENCE OF HUMAN POPULATION ON FLORA

It would be most interesting if we could determine with any degree of accuracy the efficient factors in the redistribution of vegetation over the ice-devastated region after the glacial retreat. We should like to know the distance, velocity, and direction, and the active agents, eolian, hydrographic, faunal, and anthropic, of the various currents in the resurgence of floral life over the region formerly ice covered.

We see the results of human agency as a factor in plant migration very clearly in the introduction into this State of a number of plants since the advent of Europeans. Some species introduced here are indigenous on the Atlantic seaboard, some have been brought from Europe and naturalized in the Eastern States, and thence brought

here by immigrants from those States; other species, for instance *Salsola pestifer* (Russian thistle), have been introduced directly from Europe.

Verbascum thapsus (mullein), *Arctium minus* (burdock), *Leontodon taraxacum* (dandelion), and many other weeds now very common, are of recent introduction by this means, besides many plants purposely introduced by the white settlers, such as *Nepeta cataria* (catnip), *Roripa armoracia* (horseradish), and other herbaceous plants, and fruit and timber trees, vines, and shrubs.

Although these sources of plant immigration into Nebraska are recognized, the human factor in plant distribution prior to the European advent is not so obvious and may not have suggested itself to most of my readers. But the people of the resident tribes traveled extensively and received visitors from distant tribes. Their wants required for various purposes a great number of species of plants from mountain and plain and valley, from prairie and from woodland, from regions as remote from each other as the Rio Grande and the Great Lakes and St. Lawrence.

Their cultivated plants were all probably of Mexican origin, comprised in the *Cucurbitaceae* (squashes, pumpkins, gourds, and watermelons), *Phaseolus vulgaris* (garden bean) in 15 or more varieties, *Zea mays* (corn) in five general types aggregating from 15 to 20 varieties, and their tobacco, *Nicotiana quadrivalvis.*

But besides these known plant immigrants already carried into Nebraska by human agency before the advent of Europeans, certain facts lead me to believe that some plants not under cultivation, at least in the ordinary sense, owe their presence here to human transportation, either designed or undesigned. Parts of certain plants, and in most cases the fruits or fruiting parts, were desired and used for their fragrance, as the seeds of *Aquilegia canadensis*, the fruiting tops of *Thalictrum purpurascens*, the entire plant of *Galium triflorum*, the fruits of *Zanthoxylum americanum*, and leaves and tops of *Monarda fistulosa.* Any of these easily might be, and probably were, undesignedly distributed by the movements of persons carrying them. Desirable fruits were likely carried from camp to camp and their seeds dropped in a viable condition often in places favorable to their growth. *Malus ioensis* is found in Iowa and on the west side of the Missouri River in the southeast part of Nebraska, but nowhere higher up the Missouri on the west side except on a certain creek flowing into the Niobrara from the south near the line between Knox County and Holt County. The Omaha and Ponca call this creek Apple Creek on that account. The original seed, so far from their kind, probably reached this place in camp kitchen refuse.

Acorus calamus and *Lobelia cardinalis* are both found in certain restricted areas within the old Pawnee domain. *Acorus* is exceedingly highly prized by the Pawnee, and also by the other tribes, for medicinal use, and by the Pawnee especially for ritualistic religious use. Also its seeds were used for beads. Seeds obtained originally at a place far distant might have been lost in the margins of streams, and so have been introduced unwittingly. Moreover, seeds or living roots might have been brought purposely and set by the priests and doctors without the knowledge of the laity. Thus this plant may have been introduced to the few places where it is now to be found in Nebraska either with or without design. At all events it appears most probable that it was introduced by human agency. It is significant that the isolated areas where it is found are comparatively near old Pawnee village sites. *Lobelia* was a plant to which mystic power in love affairs was attributed. It was used in making love charms. Of course the methods and formulæ for compounding love medicines were not known to everyone, so a person desiring to employ such a charm must resort to some one reputed to have knowledge of it and must pay the fees and follow the instructions of his counsellor. In order to have the medicine convenient the wise ones might very naturally think of trying to introduce it to grow in their own country. Quite naturally, too, its introduction, if accomplished, would be secretly effected. Advertising is contrary to the professional code.

In another place the recent dissemination of *Melilotus* is discussed. When the Pawnee were removed from Nebraska to Oklahoma they carried with them seeds from Nebraska, their mother country, to the land, foreign to them, which circumstances they had no power to control caused them to colonize. Besides the seeds of their cultivated crops they carried stores of dried fruits as part of their food supply. Among these were quantities of dried plums, often dried entire without pitting. At the present time there are thickets of *Prunus americana* wherever are seen the lodge rings of the original earth lodges which they first occupied when they went to Oklahoma. This fact I observed when I visited that tribe in pursuit of information in their plant lore. From consideration of such facts as are here demonstrated I am of the opinion that human occupation and activities were more or less efficient factors in the distribution of plants in Nebraska as found by the first comers of the European race.

The most casual observer can perceive that Europeans, since their advent, have greatly changed the flora by introducing new species and depleting the numbers of some and augmenting the numbers of certain other species. A very great depletion has occurred in the grassland flora by reason of the large areas in which the original flora has been completely exterminated by the plow. Other areas

have been overgrazed until the original balance of vegetation has been destroyed by the unnatural competition induced among the native species as well as by the added competitive factor of introduced species. Thus many pasture lands may now be seen in which hard and bitter species, such as *Solidago rigida* and *Vernonia fasciculata*, not desired by grazing animals, have inordinately increased. Not only have some species of the natural prairie flora been thus decreased and others increased, but the woodland flora has been considerably augmented not only by artificial planting, but also by attendant protection of the natural increase, which protection has been in some instances intentional and in others only coincidental.

The introduction and dissemination of species by human agency in aboriginal time has been discussed already. It remains to notice the human factor in depletion of certain species and augmentation of others prior to European advent. Probably the chief means employed by the tribes, affecting the floral balance, was that of fire. Their habit of firing the grasslands was effective in retarding the advance of woodland with all its associate flora and very probably even drove back the forest line and exterminated some areas which, previous to any human occupancy, had been possessed by forest growth.

TAXONOMIC LIST OF PLANTS USED BY INDIANS OF THE MISSOURI RIVER REGION[1]

Protophyceae and Zygophyceae

Without specification of genera or even of orders it is sufficient to say that a green stain for decoration of implements made of wood was obtained from masses of the green aquatic vegetation popularly known as "pond scum" or "frog spit." The green substance used by the people of the tribes for the purpose of making a green stain, obtained by them from sluggish streams and ponds, doubtless consisted of colonies of *Protococcus*, *Ulothrix*, *Chaetophora*, *Spirogyra*, etc.

Agaricaceae

Pleurotus ulmarius Bull. Elm Cap.

This fungus is used for food by the tribes acquainted with it. When young and tender it is most delicious. It grows in decayed spots on *Acer negundo* and *Ulmus* sp. The writer discovered its use for food among the people of the Dakota Nation. Some women were gathering it in a grove of boxelder near the place where the Cannonball River flows into the Missouri River, and they gave information

[1] See glossary of plant names, p. 139.

as to its use. They were looking for it in decayed spots caused by tapping the trees for the purpose of sugar making, for these people still make sugar from the sap of the boxelder.

POLYPORACEAE BRACKET FUNGI

POLYSTICTUS VERSICOLOR (L.) Fr.

Cha^n na^{n}kpa (Dakota), "tree ears" (*cha^n*, wood or tree; *na^{n}kpa*, ear).

The Dakota use this fungus for food when young and tender, except specimens growing on ash trees (*Fraxinus*), which they say are bitter. They are prepared by boiling.

USTILAGINACEAE SMUTS

USTILAGO MAYDIS (DC.) Cda. Corn Smut.

Wahaba ḳthi (Omaha-Ponca); literally, "corn sores" or "blisters" (*wahaba*, corn).

This fungus was used for food by both Omaha and Pawnee. For this purpose the spore fruits were gathered as soon as they appeared, while firm and white, and boiled. They were said to be very good.

LYCOPERDACEAE PUFFBALLS

LYCOPERDON GEMMATUM Batsch., CALVATIA CYATHAFORMIS (Bosc.) Morg., BOVISTA PLUMBEA Pers. Puffball.

Hokshi chekpa (Dakota), "baby's navel" (*hokshi*, baby; *chekpa*, navel).

The Pawnee name is *Kaho rahik* (*kaho*, the name + *rahik*, old), descriptive of it in the stage when it is used as a styptic.

The prairie mushrooms, commonly designated puffballs, were gathered and kept for use as a styptic for any wounds, especially for application to the umbilicus of newborn infants. From its universal application to this use among the Dakota is derived their name for the puffball. In the young stage it is used for food. It is used also as a styptic by the Ponca and the Omaha. While white and firm, before the spores formed, it was sometimes roasted for food by the Omaha, but this use was unknown to my informant among the Dakota.

HELVELLACEAE

MORCHELLA ESCULENTA (L.) Pers. Morel.

Mikai ḳthi (Omaha-Ponca), "star sore" (*mikai*, star; *ḳthi*, sore).

They are much esteemed for food and are eaten boiled.

Parmeliaceae

Parmelia borreri Turn. Lichen.
Cha^{n} wiziye (Dakota).

Usneaceae

Usnea barbata Hoffm. Lichen.
Cha^{n} wiziye (Dakota).
This lichen and the preceding one are by the Dakota used in the same way and given the same name. They were used to make a yellow dye for porcupine quills; for this purpose the lichens were boiled and the quills dipped in the resulting liquid.

Equisetaceae

Equisetum sp. Horsetail, Scouring Rush, Snakegrass, Joint Rush.
Ma^{n}de idhe shnaha (Omaha-Ponca), "to-make-a-bow-smooth" (*ma^{n}de*, bow; *shnaha*, to smooth; *idhe* carries the idea of purpose or use). Designated also *shangga wathate* because horses (*shangga*) eat it with avidity.
Pakarut (Pawnee).
It was used by these tribes for polishing, as we use sandpaper. Winnebago children sometimes made whistles of the stems, but the older people warned them not to do so lest snakes should come.

Pinaceae conifers

Pinus murrayana Oreg. Com. Lodgepole Pine.
Wazi (Dakota).
While not indigenous to Nebraska, this tree was known and prized for use as tipi poles. The tribes of eastern Nebraska made trips to obtain it in its habitat or traded for it with their western neighbors.
Juniperus virginiana L. Cedar.
Hante or *ḣante sha* (Dakota); *sha*, "red."
Maazi (Omaha-Ponca).
Tawatsaako (Pawnee).
The fruits are known as *ḣante itika*, "cedar eggs." The fruits and leaves were boiled together and the decoction was used internally for coughs. It was given to horses also as a remedy for coughs. For a cold in the head twigs were burned and the smoke inhaled, the burning twigs and the head being enveloped in a blanket. Because the cedar tree is sacred to the mythical thunderbird, his nest being "in the cedar of the western mountains," cedar boughs were put on

the tipi poles to ward off lightning, "as white men put up lightning rods," my informant said.

In the year 1849–50 Asiatic cholera was epidemic among the Teton Dakota. The Oglala were encamped at that time where Pine Ridge Agency now is. Many of the people died and others scattered in a panic. Red Cloud, then a young man, tried various treatments, finally a decoction of cedar leaves. This was drunk and was used also for bathing, and is said to have proved a cure.

The Omaha-Ponca name for the cedar is *maazi*. Cedar twigs were used on the hot stones in the vapor bath, especially in purificatory rites. J. Owen Dorsey [1] says, "In the Osage traditions, cedar symbolizes the tree of life." Francis La Flesche [2] says:

> An ancient cedar pole was also in the keeping of the *We'zhi^{n}shte* gens, and was lodged in the Tent of War. This venerable object was once the central figure in rites that have been lost. In creation myths the cedar is associated with the advent of the human race; other myths connect this tree with the thunder. The thunder birds were said to live "in a forest of cedars . . ." There is a tradition that in olden times, in the spring after the first thunder had sounded, in the ceremony which then took place this Cedar Pole was painted and anointed at the great tribal festival held while on the buffalo hunt.

As a remedy for nervousness and bad dreams the Pawnee used the smoke treatment, burning cedar twigs for the purpose.

TYPHACEAE

TYPHA LATIFOLIA L. Cat-tail. (Pl. 1, *b*.)

Wihuta-hu (Dakota); *wihuta*, "the bottom of a tipi" (*hu*, plant-body, herb, shrub, or tree; in a Dakota plant name *hu* signifies "plant," as does *hi* in the Omaha language).

Wahab' igaskonthe (Omaha-Ponca); *wahaba*, corn; *igaskonthe*, similar, referring to the appearance of the floral spikes synchronously with the maturing of the corn.

Ksho-hi^{n} (Winnebago); *ksho*, prairie chicken, *hi^{n}*, feather. The plucked down resembles in color and texture the finer feathers of the prairie chicken.

Hawahawa (Pawnee).

Kirit-tacharush (Pawnee), "eye itch" (*kirit*, eye; *tacharush*, itch); so named because the flying down causes itching of the eyes if it gets into them.

The down was used to make dressings for burns and scalds; on infants, to prevent chafing, as we use talcum; and as a filling for pillows and padding for cradle boards and in quilting baby wrappings. Pieces of the stem were essential elements in making the

[1] Siouan Cults, p. 391.

[2] Fletcher and La Flesche, The Omaha Tribe, pp. 457–458.

a. PULSATILLA PATENS. (PASQUE FLOWER)

b. TYPHA LATIFOLIA

Photo by courtesy of Public Museum of Milwaukee, Department of Education

a. SAGITTARIA LATIFOLIA

Photo by courtesy of Public Museum of Milwaukee, Department of Education

b. A SLUGGISH STREAM GROWING FULL OF ARROWLEAF (SAGITTARIA LATIFOLIA)

ceremonial object of the Omaha and Ponca known as *niniba weawan*, used in the Wawan ceremony. In a family in which the birth of a child was expected the women busied themselves in collecting a great quantity of the down of *Typha*, in a mass of which was laid the newborn infant; that which adhered after drying the mother removed by manipulation after moistening with milk from her breasts. Cotton fabrics were unknown to the Plains tribes previous to the coming of white traders, hence, instead of cotton diapers, pads of cat-tail down were used for the purpose by the mothers in these tribes.

Alismaceae

Sagittaria latifolia Willd. Arrowleaf. (Pl. 1A.)

Pshitola (Dakota).

Si^{n} (Omaha-Ponca).

Si^{n}*-poro* (Winnebago).

Kirit (Pawnee), "cricket" (from the likeness of the tuber to the form of a cricket); known also as *kits-kat*, "standing in water," the tuber being termed *kirit*.

By all these tribes the tubers were used for food, prepared by boiling or roasting. The Pawnee must have some other use for the plant because an old medicine-man showed excited interest when he saw a specimen in my collection, but he did not communicate to me what the use is.

In the Omaha myth, "Ishtinike and the Four Creators," *Sagittaria* (*Si*^{n}) is mentioned,[1] also in the myth "How the Big Turtle Went to War."[2]

Peter Kalm[3] in 1749 mentions *Sagittaria* as a food plant among the Algonquian Indians:

> *Katniss* is another Indian name of a plant, the root of which they were likewise accustomed to eat, . . . It grows in low, muddy, and very wet ground. The root is oblong, commonly an inch and a half long, and one inch and a quarter broad in the middle; but some of the roots have been as big as a man's fists. The Indians either boiled this root or roasted it in hot ashes. . . . Their *katniss* is an arrow-head or *Sagittaria*, and is only a variety of the Swedish arrow-head or *Sagittaria sagittifolia*, for the plant above the ground is entirely the same, but the root under ground is much greater in the American than in the European. Mr. Osbeck, in his voyage to China, mentions that the Chinese plant a *Sagittaria*, and eat its roots. This seems undoubtedly to be a variety of this *katniss*.

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[1] Dorsey, Ɛegiha Language, p. 554.

[2] Ibid, p. 256. (The translator mistranslated *si*^{n} "wild rice." *Si*^{n} is *Sagittaria*; wild rice is *Si*^{n} *waninde*.)

[3] Peter Kalm. Travels into North America, vol. 1, p. 386.

POACEAE

SPARTINA MICHAUXIANA Hitchc. Slough Grass.

Sidu-hi (Omaha-Ponca).

This plant, which grows in all the swales of eastern Nebraska, was used as thatching to support the earth covering of the lodges in the permanent villages.

SAVASTANA ODORATA (L.) Scribn. Sweet Grass.

Wachanga (Dakota.)

Pezhe zonsta (Omaha-Ponca).

Manuska (Winnebago).

Kataaru (Pawnee).

Sweet grass is found in northeastern Nebraska, and more abundantly northward and eastward. It was used for perfume and was burned as an incense in any ceremony or ritual to induce the presence of good influences or benevolent powers, while wild sage, a species of *Artemisia*, was burned to exorcise evil influences or malevolent powers. It was an essential element in the objects used in the Wawan ceremony of the Omaha and Ponca. According to J. Owen Dorsey, *wachanga* is one of the plants used in connection with the sun dance.[1]

On Palm Sundays old Dakotas, members of the church, when they have received palms at the church, carry them home and tie sweet grass with them when they put them up in their houses. At the present time, it is said, some of the old people still carry sweet grass to church for the Palm Sunday service. This is from the old-time association of sweet grass with sacred ceremonies and things holy.

When Chief Welkie, of the Pembina band of the Chippewa tribe, made a treaty of peace with the Dakota tribe the ceremony included the smoking of a pipe of tobacco mixed with sweet grass. This was, no doubt, with the idea of summoning all good powers as witnesses and helpers in concluding the desired peace.

PANICUM VIRGATUM L. Switch Grass.

Ḣade wathazhninde (Ponca).

On the buffalo hunt, in cutting up the meat the people were careful to avoid laying it on grass of this species in head, because the glumes of the spikelets would adhere to the meat and afterwards would stick in the throat of one eating it.

STIPA SPARTEA Trin. Porcupine Grass, Spanish Needles, Needle Grass. (Pl. 2.)

Mika-hi (Omaha-Ponca), "comb plant" (*mika*, comb).

Pitsuts (Pawnee), "hairbrush"; or *Paari pitsuts*, Pawnee hairbrush.

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[1] Siouan Cults, p. 454.

a. A MASS OF STIPA SPARTEA BENT UNDER THE WIND. IN THE BACKGROUND CAN BE SEEN A NUMBER OF PLANTS OF ECHINACEA ANGUSTIFOLIA IN BLOOM

b. BUNCH OF STIPA SPARTEA; BUNCH OF LONG-AWNED SEEDS OF STIPA SPARTEA; A HAIR-BRUSH MADE FROM AWNS OF STIPA SPARTEA

Photos by courtesy of Department of Botany, Iowa State Agricultural College

a. ZIZANIA AQUATICA (WILD RICE). HERBARIUM SPECIMEN OF STRAW, A FEW GRAINS NOT HULLED, AND A HANDFUL OF HULLED GRAINS AS PREPARED FOR FOOD

b. ZIZANIA AQUATICA, HABIT

Photo by courtesy of Public Museum of Milwaukee, Department of Education

The stiff awns of this grass were firmly bound into a bundle, from which the pointed grains were burned off, leaving a brush used for dressing the hair. This brush was used also in a certain part of the ceremony heretofore mentioned as the Wawan of the Omaha-Ponca, the Hako[1] of the Pawnee.

ZIZANIA AQUATICA L. Wild Rice, Indian Rice. (Pl. 3.)

Psiⁿ (Dakota).

Siⁿwaninda (Omaha-Ponca).

Siⁿ (Winnebago).

The range of wild rice is very extensive throughout the North Temperate Zone. It is found in the shallow lakes of the Sand Hills of Nebraska, still more northeastward in the lake region of Minnesota, Wisconsin, and Michigan, and northward into Canada. This cereal was an important part of the dietary of the tribes of Nebraska, but not in so great a degree as with the tribes of the lake regions toward the northeast. It would seem worth while to raise wild rice in any lakes and marshy flood plains in our State not otherwise productive, and so add to our food resources. From trial I can say that it is very palatable and nutritious and, to my taste, the most desirable cereal we have. A quotation from a consular report characterizes it as "the most nutritious cereal in America."[2] The most exhaustive treatise on wild rice and its use among the aboriginal tribes is that by Dr. A. E. Jenks.[3]

ZEA MAYS L. Maize, Indian Corn.

Wamnáheza (Dakota); Teton dialect, *wagmeza.*

Wahába (Omaha-Ponca).

Nikiís (Pawnee).

Maize was cultivated by all the tribes of Nebraska. Native informants say they had all the general types—dent corn, flint corn, flour corn, sweet corn, and pop corn; and that of most of these types they had several varieties. They maintained the purity of these varieties from generation to generation by selecting typical ears for seed and by planting varieties at some distance from each other. They raised considerable quantities, part of which was preserved by drying in the green stage, while the rest was allowed to ripen. The ripe corn was prepared by pounding to a meal, by parching (sometimes by parching and then grinding), by hulling with lye from ashes to make hominy, and in various other ways. Maize comprised a large part of the food supply. Corn was regarded as "mother" among the Nebraska tribes who cultivated it.

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[1] Fletcher, The Hako, p. 220.

[2] *Outlook*, May 10, 1913, p. 80.

[3] The Wild Rice Gatherers of the Upper Lakes, in *Nineteenth Rep. Bur. Amer. Ethn.*, pt. 2.

When the corn was approaching maturity, and blackbirds made depredations on the fields, the men of the Wazhinga-thatazhi subgens of the Omaha tribe used to chew up some grains of corn and spit the chewed corn around over the field. This action was supposed to keep the birds from doing any further damage.[1]

In the Omaha subgens, the Wazhinga-thatazhi ("those who eat no small birds"), the people feared to eat the first mature ears lest the small birds, particularly blackbirds, should come and devour the rest of the crop.[2]

A white leaf appearing in a cornfield was hailed with joy by the Omaha as a portent of a bountiful crop for the year and of abundance of meat at the next buffalo hunt.

Among the Omaha if a murderer passed near a field it was feared the effect would be to blight the crop. Some time in the latter half of the nineteenth century a murderer, having passed his term of exile for his crime, was returning to his people. As he approached he was warned away from the fields by their owners. This individual was a mystery man ("medicine man") and as such was considered to possess supernatural power, or to be able to enlist the aid of supernatural powers by certain prayers and songs; hence as he came by the fields he sang a song to the powers to avert the disastrous effect on the crop, which otherwise his presence might incur. Of this he assured the people to quiet their fears of blight on their crop.

Corn silks were gathered and, after being dried in the sun, were stored away for use as food. To this end the dried corn silks were ground with parched corn, and, it is said, gave sweetness to the compound.

Our European race little appreciates the great number and variety of corn food products made by the American tribes. No attempt is here made even to give a full list of such products.

ANDROPOGON FURCATUS Muhl.

Ḣade-zhide (Omaha-Ponca), "red hay" (*ḣade*, hay; *zhide*, red).

This grass, the most common in the meadows and prairies of the State, was ordinarily used to lay on the poles to support the earth covering of the lodges. The stiff, jointed stems are termed in the Omaha-Ponca language *peska*. These were often used by little boys in play to make arrows for their toy bows. In making arrows of the stems of this wild grass small boys of the Arikara, Mandan, and Hidatsa tribes would commonly insert a thorn of *Crataegus* sp. (thorn apple) for an arrow point. With such arrows to their little bows they would train themselves to skill in archery by shooting frogs. The first field matron to the Omaha taught the women to knit. One woman, Ponka-sa^{n}, lost her needles and improvised a set from

[1] Dorsey, Omaha Sociology, p. 238.
[2] Dorsey, Siouan Cults, p. 402.

peska. White Horse, an old medicine-man of the Omaha, told me of a remedial use of *Andropogon* which he had obtained by purchase from an Oto medicine-man. A decoction of the lower blades of this grass chopped fine was drunk in cases of general debility and languor without definitely known cause. The same decoction was used also for bathing in case of fevers, for this purpose a cut being made on the top of the head to which the decoction was applied. The people had great dread of fevers because of the evil effect they were supposed to have on the mind; this no doubt was because of delirium which often accompanies fever.

Cyperaceae

Scirpus validus Vahl. Bulrush.

Psa (Dakota).

Sa-hi (Omaha-Ponca).

Sistat (Pawnee).

The tender white part at the base of the stem of the bulrush was eaten fresh and raw by the Dakota. The stems were used to weave into matting by all the tribes. A medicine-man of the Pawnee evinced lively interest when he saw a specimen in my collection, but did not communicate any information about it, a fact from which I infer it has some ceremonial use.

Araceae

Arisaema triphyllum (L.) Torr. Jack-in-the-pulpit. (Pl. 4.)

Mikasi-maka^{n} (Omaha-Ponca), "coyote medicine."

Nikso kororik kahtsu nitawau (Pawnee); medicine (or herb) *kahtsu;* that bears, *nitawau;* what resembles, *kororik;* an ear of corn, *nikso.* The name is strikingly descriptive of the ripened fruit.

This plant is used medicinally by the Pawnee. When a Pawnee medicine-man saw my specimen he evinced lively interest and showed me a bag containing the pulverized corm, but was unwilling to tell me its use. Another Pawnee medicine-man, however, told me of its use in treating headache by dusting on the top of the head and on the temples.

The corm was pulverized and applied as a counterirritant for rheumatism and similar pains, as irritant plasters are used by white people.

The seeds of this plant were put into gourd shells by the Pawnee to make rattles.

Acorus calamus L. Sweet Flag, Calamus.

Si^{n}*kpe-ta-wote* (Dakota), "muskrat food" (*si*^{n}*kpe*, muskrat; *wo̧te*, food).

Maka^{n}-ninida (Omaha-Ponca).

Ma^{n}ka^{n}-kereh (Winnebago).

Kahtsha itu (Pawnee); *kahtsu*, medicine; *ha*, in water; *itu*, lying.

All the tribes hold this plant in very high esteem. It was used as a carminative, a decoction was drunk for fever, and the rootstock was chewed as a cough remedy and as a remedy for toothache. For colic an infusion of the pounded root stock was drunk. As a remedy for colds the rootstock was chewed or a decoction was drunk, or it was used in the smoke treatment. In fact, this part of the plant seems to have been regarded as a panacea. When a hunting party came to a place where the calamus grew the young men gathered the green blades and braided them into garlands, which they wore round the neck for their pleasant odor. It was one of the plants to which mystic powers were ascribed. The blades were used also ceremonially for garlands. In the mystery ceremonies of the Pawnee are songs about the calamus.

Among the Teton Dakota in old times warriors chewed the rootstock to a paste, which they rubbed on the face to prevent excitement and fear in the presence of the enemy.

COMMELINACEAE

TRADESCANTIA VIRGINICA L. Spiderwort, Spider Lily. (Pl. 5, *a*.)

This is a charmingly beautiful and delicate flower, deep blue in color, with a tender-bodied plant of graceful lines. There is no more appealingly beautiful flower on the western prairies than this one when it is sparkling with dewdrops in the light of the first beams of the rising sun. There is about it a suggestion of purity, freshness, and daintiness.

When a young man of the Dakota Nation is in love, and walking alone on the prairie he finds this flower blooming, he sings to it a song in which he personifies it with the qualities of his sweetheart's character as they are called to his mind by the characteristics figuratively displayed by the flower before him. In his mind the beauties of the flower and of the girl are mutually transmuted and flow together into one image.

The following song, addressed to *Tradescantia*, is translated from the Dakota language by Dr. A. McG. Beede:

"Wee little dewy flower,
So blessed and so shy,
Thou'rt dear to me, and for
My love for thee I'd die."

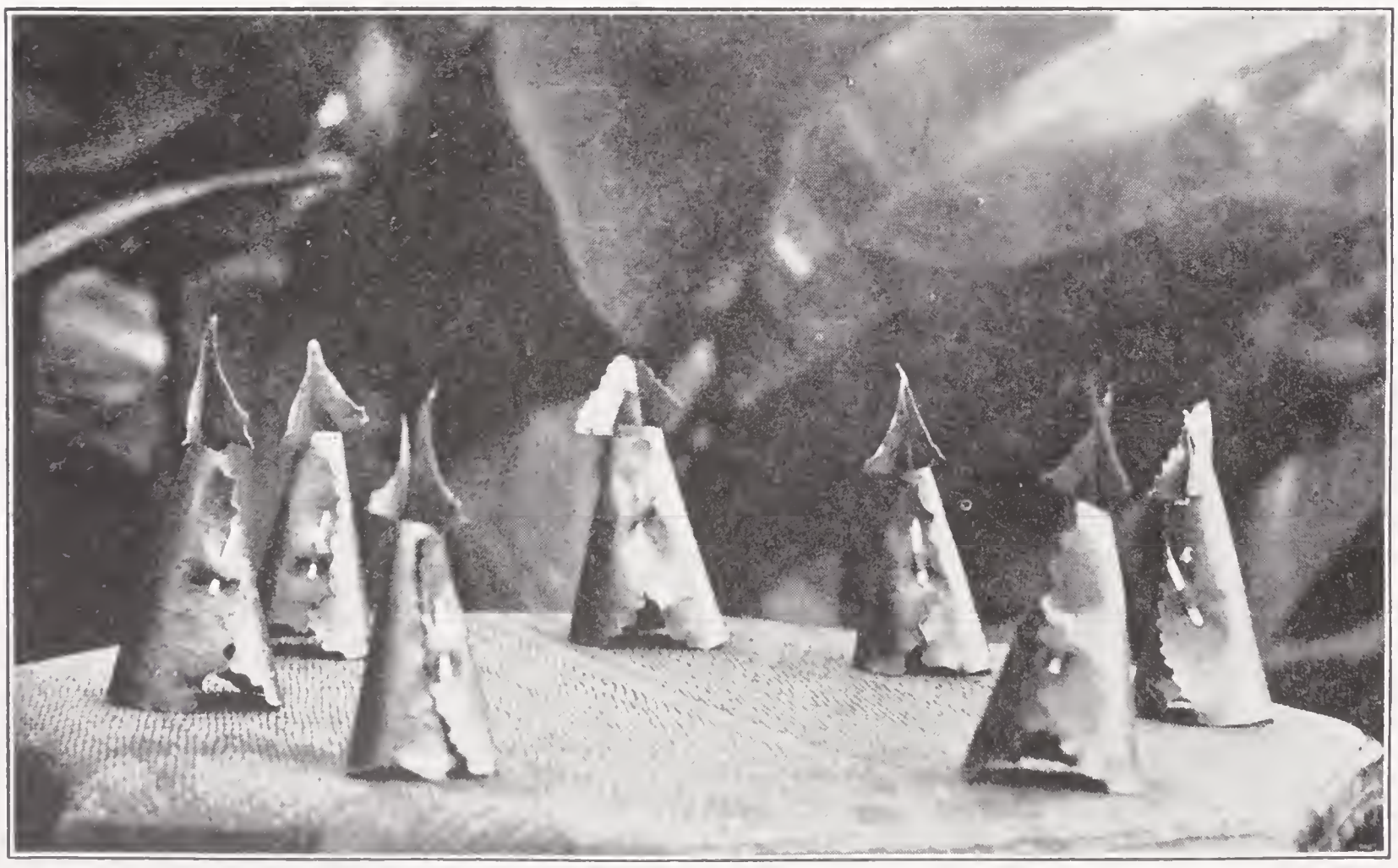
a. ARISAEMA TRIPHYLLUM

Photo by courtesy of Public Museum of Milwaukee, Department of Education

b. HABIT PICTURE OF ARISAEMA TRIPHYLLUM. PANAX TRIFOLIUM MAY ALSO BE SEEN

Photo by George R. Fox, Appleton, Wis.

a. TRADESCANTIA VIRGINICA (SPIDERWORT)



b. A CIRCLE OF COTTONWOOD-LEAF TOY TIPIS AS MADE BY INDIAN CHILDREN OF PLAINS TRIBES

a. ERYTHRONIUM MESOCHOREUM, ENTIRE PLANT, BULBS, AND FLOWERS

b. ERYTHRONIUM MESOCHOREUM, HABIT OF GROWTH ON THE PRAIRIE

Photos by courtesy of Dr. Elda Walker, University of Nebraska

a. YUCCA GLAUCA IN BLOOM

Photo by courtesy of Dr. R. J. Pool, University of Nebraska

b. YUCCA GLAUCA IN FRUIT

a *b* *c*

a. A BUNDLE OF YUCCA LEAVES BOUND UP TO DEMONSTRATE USE AS DRILL IN FIRE MAKING. *b*. A PIECE OF YUCCA STEM PREPARED TO DEMONSTRATE USE AS HEARTH PIECE IN FIRE MAKING. *c*. A DRY YUCCA PLANT

Liliaceae

Allium mutabile Michx. Wild Onion.

Pshi^{n} (Dakota).

Ma^{n}zho^{n}ka-mantanaha (Omaha-Ponca).

Shi^{n}hop (Winnebago).

Osidiwa (Pawnee).

Since the introduction of the cultivated onion the wild onion is known to the Pawnee as *Osidiwa tsitschiks*, "native *osidiwa*."

All the species of wild onion found within their habitat were used for food by the Nebraska tribes, commonly raw and fresh as a relish, sometimes cooked as a flavor for meat and soup, also fried.

Erythronium mesochoreum Knerr and E. albidum Nutt. Spring Lily, Snake Lily. (Pl. 6.)

Hedte-shutsh (Winnebago).

I was informed by Winnebago that children ate them raw with avidity when freshly dug in springtime.

Lilium umbellatum Pursh.

The flowers of this plant, pulverized or chewed, were applied by the Dakota as an antidote for the bites of a certain small poisonous brown spider. It is said to relieve the inflammation and swelling immediately.

Yucca glauca Nutt. Soapweed, Spanish Bayonet, Dagger Weed. (Pls. 7, 8.)

Hupestula (Dakota).

Duwaduwa-hi (Omaha-Ponca).

Chakida-kahtsu or *Chakila-kahtsu* (Pawnee).

The root was used by the Pawnee and Omaha in the smoke treatment. By all the tribes the root was used like soap, especially for washing the hair. On the high treeless plains the Teton Dakota, for want of wood for fire-drills, utilized yucca. The hard, sharp-pointed blades were bound together with sinew to make the drill, and the stem, peeled and dried, was used as the hearth of the fire-making apparatus, just as punk was used in the timbered regions.

Yucca leaves were macerated till the fibers were cleared, and, with the sharp, hard point of the leaf still attached, were twined into thread. The sharp point was used as a needle.

Smilax herbacea L. Jacob's Ladder.

Toshunuk ahunshke (Winnebago), "otter armlet" (*toshunuk*, otter; *ahunshke*, armlet).

The fruits were eaten at times by the Omaha for their pleasant taste. They were said to be effectual in relieving hoarseness.

IRIDACEAE

IRIS VERSICOLOR L. Blue Flag. (Pl. 9.)

Maka^n-skithe[1] (Omaha-Ponca), "sweet medicine" (*maka^n*, medicine; *skithe*, sweet), or perhaps in this case meaning not "sweet" in the sense we use the word, but "stimulating," as the plant has a pungent taste.

The rootstock was pulverized and mixed with water, or more often with saliva, and the infusion dropped into the ear to cure earache; it was used also to medicate eye-water. A paste was made to apply to sores and bruises.

SALICACEAE

POPULUS SARGENTII Dode. Cottonwood. (Pl. 5, *b*.)

Wága cha^n (Dakota); *cha^n* means "wood" or "tree."

Maa zho^n (Omaha-Ponca), "cotton tree" (*zho^n*, wood or tree).

Natakaaru (Pawnee).

The Teton Dakota say that formerly the people peeled the young sprouts and ate the inner bark because of its pleasant, sweet taste and nutritive value. Young cottonwood branches and upper branches of older trees were provided as forage for their horses and were said to be as "good for them as oats." White trappers and travelers have recorded their observations as to the value of the cottonwood as forage.

Mystic properties were ascribed to the cottonwood. The Sacred Pole of the Omaha was made from a cottonwood. This was an object which seems to have had among that people a function somewhat similar to that of the Ark of the Covenant among the ancient Hebrews. Among the list of personal names pertaining to the Ka^{n}za gens of the Omaha tribe is that of *Maa-zho^n Ḣoda*, Gray Cottonwood. Cottonwood bark was employed as a fuel for roasting the clays used in making paints for heraldic and symbolic painting of the skin. A yellow dye was made from the leaf buds in early spring. A very pretty and interesting use of cottonwood leaves was made by children in play. They split a leaf a short distance down from the tip along the midrib; at equal distances from the tip they tore across from the margin slightly; then, bending back the margin above the rents for the smoke flaps, and drawing together the leaf-margins below the rents and fastening them with a splinter or a thorn, they had a toy tipi. These they made in numbers and placed them in circles like the camp circle of their tribe. The children of all the Nebraska tribes played thus. It is interesting to note this manifesta-

[1] It should be noted that a number of different plants seem to be known by the Omaha and Ponka as *maka^n–skithe*, "sweet medicine."

IRIS VERSICOLOR

Photo by courtesy of George R. Fox, Appleton, Wis.

tion of the inventive genius and resourcefulness of the Indian child mind thus reacting to its environment and providing its own amusement. Children sometimes gathered the cottony fruits of the cottonwood before they were scattered by the wind and used them as gum for chewing. In early spring, before the leaves appear, the waxy buds of the cottonwood were boiled to make yellow dye. Feathers for pluming arrows were dyed a yellowish color by dipping in a decoction made by boiling the seed vessels of this tree.

Mention has been made already of the use of cottonwood leaves by little girls in making toy tipis. They were also used to make toy moccasins. For this purpose a rent was made at equal distances on each side of the leaf about halfway from the tip to the petiole. The edge of the leaf was now turned down in a line from this rent to the base; then the edges of the leaf from the rent to the tip were brought together and pinned with a splinter to make the fore part, the edges of the base were brought together and fastened to make the back part, and behold! a tiny green moccasin of the pattern common among the tribes of the plains, the top being turned down at the ankle.

Girls and young women made another pleasing use of the cottonwood leaf. The tip of the leaf was put between the lips and the sides pressed against the nostrils with the thumb and index finger in such a way that one nostril was quite closed and the other partly so. Then the breath was expelled through the partly closed nostril, vibrating on the leaf in such a way that very sweet musical notes were produced, birdlike or flutelike in quality. The effect is most pleasing to the ear.

The green, unopened fruits of cottonwood were used by children as beads and ear pendants in play.

SALIX INTERIOR Rowlee. Sandbar Willow.

The stems of this willow were peeled and used in basketry by the Omaha and other tribes.

SALIX SP.

Wakpe-popa (Dakota), generic name for willow.

Ruhi (Winnebago).

Kitapato (Pawnee).

Poles of willow of various species, overlaid on the heavier timbers to sustain the thatch covered with earth, were used in the construction of the earth lodge. Small poles of willow were used to form the frame of the sudatory, or bath lodge. Before European customs had so far superseded the native tribal customs, willow had its place in the funeral customs of the Omaha. On the day of burial, the fourth day after the death, at the time of starting from the home for

the place of interment, young men, friends of the family of the deceased, appeared at the lodge to accompany the funeral party to the grave. They made parallel gashes in the skin of the forearm, and lifting the skin between these gashes, they thrust in the stems of willow twigs; leaving these thus depending from the arm, the twigs were soon bathed in the blood of the young men, who thus attested to the living their sympathy and condolence, while they sang the tribal Song to the Spirit. This song is one of joyful cadence rather than mournful, because it is a song of cheer to the departing spirit, while their blood and tears manifest their sympathetic feeling for the bereaved

JUGLANDACEAE

JUGLANS NIGRA L. Black Walnut.

Hma (Dakota); Teton dialect, *gma;* also by the Teton Dakota called *cha^{n}-sapa*, black wood.

Tdage (Omaha-Ponca). *Tdage-hi*, walnut tree.

Chak (Winnebago). *Chak-hu*, walnut tree.

Sahtaku (Pawnee).

The nuts were used for food and a black dye was made from the root. The black walnut (*tdage*) is mentioned in the myth of "Ishtinike and the Four Creators."[1] For food the nuts were eaten plain or served with honey, or made into soup.

HICORIA OVATA (Mill.) Britton. Hickory Nut.

Cha^{n}su (Dakota). *Cha^{n}su-hu*, hickory tree.

No^{n}si (Omaha-Ponca). *No^{n}si-hi*, hickory tree.

Pa^{n}ja (Winnebago), nut. *Pa^{n}ja-hu*, nut tree.

Sahpakskiisu (Pawnee), skull nut, from the resemblance of the nut (*saht*, nut; *pakskiisu*, skull).

The nuts were used for food in the same way as walnuts. Sugar was made from the sap as from *Acer* species, and also by boiling hickory chips.

BETULACEAE

CORYLUS AMERICANA Walt. Hazelnut.

Uma (Dakota). *Uma-hu*, hazel bush.

U^{n}zhinga (Omaha-Ponca). *U^{n}zhinga-hi*, hazel bush.

Huksik (Winnebago).

The nuts were used for food as were other nuts, being eaten raw with honey, or used as body for soup.

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[1] Dorsey, Çegiha Language, p. 556.

BETULA PAPYRIFERA Marsh. Paper or Canoe Birch.

Ta^{n}pa (Dakota). *Ta^{n}pa-hu*, birch tree. Teton dialect *Cha^{n}ha sa^{n}*, pale-bark (*cha^{n}-ha*, bark; *sa^{n}* pale).

The bark, shredded fine, was bound in bundles for torches. It was used also as material for vessels to catch the sap from the trees in sugar-making time, and for various household utensils.

FAGACEAE

QUERCUS MACROCARPA Michx. Bur Oak.

Uskuyecha-hu (Dakota).

Tashka-hi (Omaha-Ponca).

Chashke-hu (Winnebago).

Patki-natawawi (Pawnee); *patki*, acorn; *natawawi*, bearing.

QUERCUS RUBRA L. Red Oak.

Uta (Dakota). *Uta-hu*, oak tree.

Buude-hi (Omaha-Ponca).

Nahata-pahat (Pawnee), "red-tree" (*nahata*, tree; *pahat*, red).

Acorns, especially of *Quercus rubra*, were used for food. The bitter and astringent properties were extracted by leaching with wood ashes, preferably the ashes from basswood. The bark of the root of any species of oak was scraped off and boiled and the decoction given for bowel trouble, especially in children.

ULMACEAE

ULMUS AMERICANA L. White Elm, American Elm.

Pe (Dakota), "the elm"; *pe cha^{n}*, "elm wood"; *pe ikcheka*, "the common elm."

Ezho^{n} zho^{n} (Omaha-Ponca), "elm tree," generic name; *ezho^{n} zho^{n} ska*, "white elm" (*ska*, white).

Taitsako taka (Pawnee), "white elm" (*taitsako*, elm; *taka*, white).

The wood was used for fuel; forked trees were used for the posts in building the earth lodge; sections of elm logs were used to make huge corn mortars, while the pestles were also made of this wood. Smaller mortars and pestles of this wood were made for grinding medicines and perfumes. All these uses applied also to the other species of elm.

ULMUS THOMASI Sarg. Rock Elm.

Pe itazipa (Dakota), "bow elm" (*itazipa*, bow).

Ezho^{n} zho^{n} zi (Omaha-Ponca), "yellow elm" (*zi*, yellow).

This species and the preceding were both used for saddle trees. It would seem from the Dakota name that it was formerly used for making bows, but I have no direct information on that point.

ULMUS FULVA Michx. Slippery Elm or Red Elm.

Pe tututupa (Dakota), or in Teton dialect *pe tutuⁿtu ⁿpa.*

Ezhoⁿ zhide (Omaha-Ponca), "red elm" (*zhide*, red) or *ezhoⁿ zhide gthigthide*, "slippery red elm" (*gthigthide*, slippery).

Wakidikidik (Winnebago).

Taitsako pahat (Pawnee), "red elm" (*pahat*, red).

The bark, when weathered for several years till it glows with phosphorescence in the darkness, was used to catch the spark in fire-making. The fresh inner bark was boiled and the resulting decoction was drunk as a laxative. The Omaha used to cook the inner bark with buffalo fat in rendering out the tallow. They considered that the bark gave a desirable flavor to the fat and added a preservative quality, preventing it from becoming rancid. When the rendering was finished the children always asked for the pieces of cooked bark, which they prized as titbits.

The inner bark fiber was also used for making ropes and cords.

CELTIS OCCIDENTALIS L. Hackberry.

Yamnumnugapi (Dakota), from *yamnumnuga*, "to crunch," because animals crunch its berries.

Gube (Omaha-Ponca).

Wake-warutsh (Winnebago), "raccoon food" (*wake*, raccoon; *warutsh*, food).

Kaapsit (Pawnee).

Omaha informants say the berries were eaten only casually, but the Dakota used them as a flavor for meat. For this purpose they pounded them fine, seeds and all. When they first saw pepper corns of black pepper, and their use as a condiment when ground, they likened them to *yamnumnugapi* and so they called black pepper *yamnumnugapi washichuⁿ*, "white man's *yamnumnugapi*."

The Pawnee say they pounded the berries fine, added a little fat, and mixed them with parched corn. They described the combination as very good.

MORACEAE

TOXYLON POMIFERUM Raf. Osage Orange, Bois d'Arc.

Zhoⁿ-zi-zhu (Omaha-Ponca), "yellow-flesh wood" (*zhoⁿ*, wood; *zi*, yellow; *zhu*, flesh).

Nakitsku (Pawnee).

This tree was not native to Nebraska, but its wood was used for making bows whenever it could be obtained. It was gotten whenever southern trips were made into its range, which is in the southern part of Oklahoma; or it was obtained by gift or barter from the tribes of that region.

HUMULUS AMERICANA Nutt. Hops.

Cha^n iyuwe (Dakota), but this only means twining, *iyuwe*, on a tree, *cha^n*. Since its European use in connection with yeast has become known to them they call it *waĥpe onapoĥye; waĥpe*, "leaves"; *onapoĥye*, "to puff up."

Maka^n skithe (Omaha-Ponca), "sweet medicine." Since learning its leavening use it is called in that connection *wiunabiĥu*.

The Teton Dakota steeped the fruits to make a drink to allay fevers and intestinal pains. A part of the root down 3 or 4 feet in the ground was called *maka^n skithe*, "sweet medicine"; this was chewed and applied to wounds, either alone or in combination with the root of *Physalis lanceolata*, "the crooked medicine," and that of *Anemone canadensis*, "the little buffalo medicine."

URTICACEAE

URTICA GRACILIS Ait. Nettle.

Hanuga-hi or *manazhiha-hi* (Omaha-Ponca).

The dried stalks were crumpled in the hands or gently pounded with a stone to free the fiber from the woody part. The first method was more common. The fiber of nettles was used by Nebraska tribes for spinning twine and cordage. Rope of this fiber was generally used to hobble horses. It was also used to weave into cloth. It is said that cloth of this fiber was used in the Sacred Bundle of the Tent of War.

Small boys gathered the fiber of this plant to use as wadding for their popguns.

POLYGONACEAE

RUMEX CRISPUS L. Sour Dock.

Shiakipi (Dakota).

Among the Teton Dakota the green leaves, crushed, were bound on boils to draw out the suppuration. The Omaha boiled the leaves for food as white people do. This plant is naturalized from Europe.

RUMEX HYMENOSEPALUS Torr. Canaigre.

Kahts-pirakari or *kahts-pilakari* (Pawnee), "medicine with many children" (*kahtsu*, medicine; *pira* or *pila*, children; *kari*, many), so called because of the sweet-potato-like roots clustered at the base of the stem.

The plant is found indigenous in sandy slopes of river valleys in the region of the Wichita Mountains of Oklahoma and southwestward. Since the allotment of their lands in severalty, the Wichita and Pawnee are bringing this plant into cultivation. The root is used as a remedy for diarrhea.

CHENOPODIACEAE

CHENOPODIUM ALBUM L. Lamb's-quarter.

Wahpe toto (Dakota), "greens" (*wahpe*, leaves; *toto*, green).

Kitsarius (Pawnee), "green juice" (*kits*, from *kitsu*, water, juice; *kidarius*, green).

This plant is naturalized from Europe, but appears to be so long established that the fact of its introduction seems now unknown to the Indians. Among the Teton Dakota and the Omaha this plant, while young and tender, was cooked as pottage. A Pawnee informant said that it is so used now by the Pawnee, not in former times. It was used in old times by the Pawnee for painting bows and arrows green.

NYCTAGINACEAE

ALLIONIA NYCTAGINEA Michx. Wild Four-o'clock.

Poípie (Dakota).

Maka^n-wasek (Omaha-Ponca), "strong medicine" (*maka^n*, medicine; *wasek*, strong).

Kahtstakat (Pawnee), "yellow medicine" (*kahts*, from *kahtsu*, medicine; *takat*, yellow).

By the Teton Dakota the root was boiled to make a decoction to drink in case of fever. Together with roots of *Echinacea angustifolia* it was boiled to make a vermifuge. The prescription for this purpose required the drinking of it four nights at bedtime, after which, at the next evacuation, the worms would be voided. My informant, Fast Horse, of the Oglala tribe, said, "If one has a big worm [tape worm?], it comes away, too." Roots of *Allionia* and *Echinacea* were also boiled together to make a remedy for swellings of arms or legs. When applied, this must always be rubbed downward on the affected parts to reduce the swelling. Among the Ponka the root was used as a remedy for wounds, for this purpose being chewed and blown into them. Among the Pawnee the dried root, ground fine, was applied dry as a remedy for sore mouth in babies. A decoction of the root was drunk by women after childbirth to reduce abdominal swelling.

PHYTOLACCACEAE

PHYTOLACCA AMERICANA L. Pokeberry, Inkberry, Redweed.

The plant seems to be unknown to the Omaha, Ponca, and Dakota, and known only in recent times to the Oto and Pawnee. It is a late introduction from the Eastern States and is reported only from the extreme southeastern part of the State. It is rather common in Oklahoma, whither the Oto, the Pawnee, and most of the Ponca have been removed. So far as I was able to learn, they have there

used it only for decorative purposes, a red stain obtained from the fruit being employed in painting horses and various articles of use or adornment.

NYMPHAEACEAE

NYMPHAEA ADVENA Soland. Large Yellow Pond Lily.

There is some dialectic variation in the speech of the four tribes of the Pawnee Nation, and by one tribe, the Skidi, this plant is called *tukawia;* by another, the Chawi, it is called *tut.* It is said the seeds were cooked for food. This was the information given, but my informants may have mistaken this plant for the next one.

NELUMBO LUTEA (Willd.) Pers. Yellow Lotus, Water Chinquapin.

(Pl. 10.)

Tewape (Dakota).

Tethawe (Omaha-Ponca).

Tsherop (Winnebago).

Tukawiu (Pawnee).

This is one of the plants considered to be invested with mystic powers. It is an important native food plant, both the seeds and the tubers being used. The plant was much sought and highly prized by the tribes living within its range. The hard, nutlike seeds were cracked and freed of their shells and used with meat for making soup. The tubers, also, after being peeled, were cut up and cooked with meat or with hominy. It contributes a delicious flavor, unlike any other.

The tubers were harvested by wading into the pond to search for them in the mud with the toes. When found, the mud was worked away from them with the feet, and they were pulled out by means of a hooked stick. In shape and general appearance they much resemble a small banana. This resemblance between the banana and *Nelumbo* tubers was remarked by the Omaha when bananas were first brought to their notice, so they were called *tethawe ega*^{n}, "the things that look like *tethawe*," which is now the Omaha name of the banana. *Nelumbo* tubers might be cooked when first harvested, but to preserve them for winter use they were dried, being first peeled and cut into pieces about an inch long. An anatomical feature of the plant body is a ring of tubular air spaces extending longitudinally throughout the stem. This characteristic also pertains, naturally, to the tubers and gives rise to a droll notion in regard to them. The Indians say that one who is digging these tubers must be careful to refrain from snuffing through the nostrils, else the cavities of the tubers which he digs will become filled with mud and so spoiled. Another notion held in regard to this plant is that the tubers gathered by a tall man will be long, while a short man will get short tubers.

The Osages and other western natives employ the roots [sic] of this plant, . . . for food, preparing them by boiling. . . . Fully ripe, after a considerable boiling, they become as farinaceous, agreeable, and wholesome a diet as the potato. . . . This same species . . . is everywhere made use of by the natives, who collect both the nuts and roots.[1]

RANUNCULACEAE

THALICTRUM DASYCARPUM Fisch. & Lall. Meadow Rue. (Pl. 11, *a*.)

Wazimna (Dakota); *wazi*, "pine"; *mna*, "to smell." The name seems to signify pinelike odor.

Nisude-hi (Omaha-Ponca), "flute-plant" (*nisude*, flute).

Skadiks or *skariks* (Pawnee).

By the Teton Dakota the fruits on approaching maturity in August are broken off and stored away for their pleasant odor; for this purpose they are rubbed and scattered over the clothing. The Indians say the effect is enhanced by dampness. This, like all other odors used by Indians, is of slight, evanescent fragrance. They used no heavy scents; all are delicate and give a suggestion of wholesomeness and of the freedom of the uncontaminated outdoors.

The hollow stems were used by small boys to make toy flutes (*nisude*). The Ponca sometimes used the tops as love charms. Bachelors rubbed the tops with saliva in the palms of the hands to give them power to capture the affections of the desired maidens by shaking hands with them. My informants said the plants of this species growing in Minnesota are better than those found in Nebraska.

The Pawnees used this plant as a stimulant for horses, causing them to snuff it into the nostrils when obliged to make forced marches of three or four days' duration in order to escape from enemies. For this purpose it was administered by rubbing it mixed with a certain white clay on the muzzle of the horse.

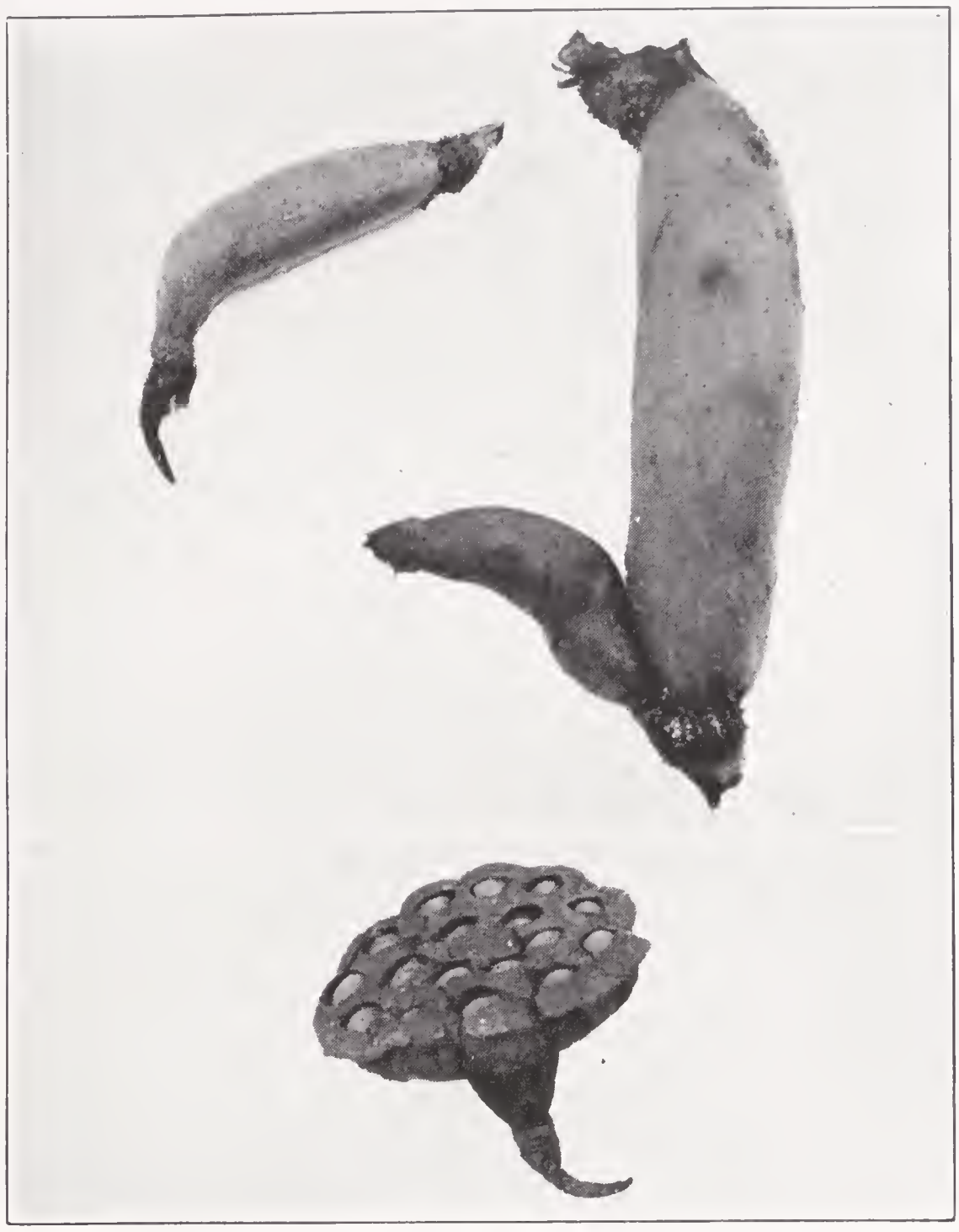
PULSATILLA PATENS (L.) Mill. Pasque Flower, Twin-flower. (Pl. 1, *a*.)

Hokshi-chekpa walicha (Dakota), "Twin-flower."

As a counter-irritant for use in rheumatism and similar diseases the leaves of *Pulsatilla* were crushed and applied to cause a blister. This information was given by an old man of the Omaha tribe.

The people of the Dakota Nation call this plant by a name in their language which means "twin-flower," because usually each plant bears just two flowering scapes. Indians generally are keenly observant of all things in nature and reverent toward them. They have reverence and affection for the living creatures, the birds and beasts, the trees and shrubs and flowering plants. They have stories and songs about most of the plant and animal forms of life with

[1] Nuttall, Flora of Arkansas Territory, p. 160.



a. TUBERS AND FRUIT OF NELUMBO LUTEA

b. NELUMBO LUTEA, HABIT

Photo by courtesy of Department of Botany, Iowa State Agricultural College

a. THALICTRUM DIOICUM (EARLY MEADOW RUE). INDIAN USE OF THIS SPECIES THE SAME AS THAT OF T. PURPURASCENS

b. AQUILEGIA CANADENSIS

Photos by courtesy of George R. Fox, Appleton, Wis

which they are acquainted. They believe that each species has its own particular song which is the expression of its life or soul. The Song of the Twin-flower here given is translated from the Dakota language by Dr. A. McG. Beede.

"I wish to encourage the children
Of other flower nations now appearing
All over the face of the earth;
So while they awaken from sleeping
And come up from the heart of the earth
I am standing here old and gray-headed."

Pulsatilla is the very earliest bloomer in the spring, often appearing before the snow has disappeared. This fact explains the allusion in the words "I wish to encourage the children of other flower nations." The entire plant is hairy, and when ripe the head is white and bushy, having the appearance of a full and heavy growth of very white hair on the head of an old man. This appearance explains the allusion in "I am standing here gray-headed."

When an old Dakota first finds one of these flowers in the springtime it reminds him of his childhood, when he wandered over the prairie hills at play, as free from care and sorrow as the flowers and the birds. He sits down near the flower on the lap of Mother Earth, takes out his pipe and fills it with tobacco. Then he reverently holds the pipe toward the earth, then toward the sky, then toward the north, the east, the south, and the west. After this act of silent invocation he smokes. While he smokes he meditates upon all the changing scenes of his lifetime, his joys and sorrows, his hopes, his accomplishments, his disappointments, and the guidance which unseen powers have given him in bringing him thus far on the way, and he is encouraged to believe that he will be guided to the end. After finishing his pipe he rises and plucks the flower and carries it home to show his grandchildren, singing as he goes, The Song of the Twin-flower, which he learned as a child, and which he now in turn teaches to his grandchildren.

The mention of "reverently holding the pipe" is an allusion to a religious act of worship. Tobacco was used ceremonially and the pipe might be considered as a kind of censer. The earth was poetically and mystically regarded as Mother of all living things, all plants, animals, and human beings. The Sky likewise was regarded as Father, and the Cardinal Points as the Paths of approach of the Powers which are all about us in this world. Man is not apart from nor above nature but a part of nature. All good things in nature are his friends and kindred, and he should be friendly with all.

In the Omaha tribe, and probably also in other tribes, *Pulsatilla* had medicinal use. In cases of rheumatism and neuralgia the fresh

leaves of *Pulsatilla* are crushed and applied on the surface over the affected part. It acts as a counter-irritant and will cause a blister if left on the skin long enough. My informant especially cautioned me that it must be used externally, as it would be dangerous and harmful if taken internally.

ANEMONE CANADENSIS L. Anemone, Wind Flower.

Te-zhinga-maka^{n} (Omaha-Ponca), "little buffalo medicine" (*te*, buffalo; *zhinga*, little; *maka*^{n}, medicine).

The root of this plant was one of the most highly esteemed medicines of the Omaha and Ponca. I do not know whether its value rested more on real physiological effects or on the great mystic powers ascribed to it; however, it was prescribed for a great many ills, especially wounds, by those who had the right to use it. It was applied externally and taken internally, and was used also as a wash for sores affecting the eyes or other parts. The right to use this plant belonged to the medicine-men of the *Te-sinde* gens. To touch a buffalo calf was taboo to this gens; hence the name of the plant, "little buffalo medicine." My informant, Amos Walker, of the *Te-sinde* gens of the Omaha, said that the plant is male and female, and that the flower of the male plant is white and that of the female red.

ANEMONE CYLINDRICA A. Gray. Long-fruited Anemone.

Wathibaba-maka^{n} (Ponca), "playing-card medicine."

Some Ponca used the woolly fruits of this plant as charms for good luck in playing cards, rubbing their hands in the smoke arising from burning some of the fruits and also rubbing the palms with the chewed fruit when about to engage in a card game.

AQUILEGIA CANADENSIS L. Wild Columbine. (Pl. 11, *b*.)

Inubtho^{n}*-kithe-sabe-hi* (Omaha-Ponca), "black perfume plant" (*inubtho*^{n}, fragrant; *kithe*, to make, to cause; *sabe*, black; *hi*, plant).

Skalikatit or *Skarikatit* (Pawnee), "black-seed" (*skali*, seed; *katit*, black).

The seeds are used by Omaha and Ponca, especially by bachelors, as a perfume. To obtain the odor the seeds must be crushed, a result which the Omaha commonly get by chewing to a paste. This paste is spread among the clothes, where its fragrant quality persists for a long time, being perceptible whenever dampened by dew or rain. Among the Pawnee the seeds are used for perfume and as a love charm. In cases of fever and headache the seeds are crushed with an elm-wood pestle in a mortar hollowed out of the same wood. The resulting powder is put into hot water and the infusion is drunk. For use as a love charm the pulverized seeds are rubbed in the palms, and the suitor contrives to shake hands with the desired one, whose

fancy it is expected will thus be captivated. Omaha girls were somewhat in fear of the plant because of this supposed property and because, further, too strong a whiff of the odor was thought to cause nosebleed. On this account Omaha swains took delight in playfully frightening girls by suddenly thrusting some of the powder under their noses.

Berberidaceae

Caulophyllum thalictroides (L.) Michx. Blue Cohosh.

Zhu-nakada-tanga-maka^{n} (Omaha-Ponca), "great fever medicine" (*zhu*, flesh; *nakada*, hot; *tanga*, great; *maka*^{n}, medicine). *Zhu-nakada*, literally "hot flesh," is the Omaha word for "fever."

A decoction of the root was given for fevers. This was considered the most effectual febrifuge known to the Omaha.

Menispermaceae

Menispermum canadense L. Moonseed.

Ingthahe-hazi-i-ta (Omaha-Ponca), "thunder grapes" (*ingthahe*, thunder; *hazi*, grapes; *i*, they; *tá*, genitive sign). Another name of *Menispermum* among the Ponca is *Wana*^{n}*ha hazi·etai*, "grapes of the ghosts" (*wana*^{n}*ha*, ghost or shade or spirit; *hazi*, grapes).

Wanaghi-haz (Winnebago), literally "ghost fruit," or "fruit of the ghosts or shades."

Hakakut (Pawnee), "sore mouth" (*hakau*, mouth; *kut*, sore).

The several tribal names suggest the sinister character ascribed to this plant.

Papaveraceae

Sanguinaria canadensis L. Bloodroot. (Pl. 12.)

Minigathe maka^{n} *wau* (Omaha-Ponca), "woman-seeking medicine."

Peĥ-hishuji (Winnebago). The first member of this compound means "gourd," and the second, "to make red"; hence the name probably refers to the use of the plant for reddening gourd rattles in ancient time, though I have never seen a rattle of modern time so decorated.

For the purpose of dyeing red the root of this plant was boiled with the materials to be dyed. For a love charm a bachelor of the Ponca after rubbing some of the root on his palm would contrive to shake hands with a girl he desired; if successful in this, after five or six days she would be found willing to marry him. From this use comes the Omaha-Ponca name of the plant. It was said to be used sometimes also as a decorative skin stain.

Saxifragaceae

Grossularia missouriensis (Nutt.) Cov. & Britt. Wild Gooseberry.

Wichaȟideshka (Dakota); Yankton dialect, *wichaȟnaska;* Teton dialect, *wichagnashka.*

Pezi (Omaha-Ponca).

Haz-ponoponoȟ (Winnebago), "crunching fruit" (*haz*, fruit; *ponoponoȟ*, crunching).

The berries of this plant were used for food in their season. A children's game was described among the Omaha in which the children were counted off into two parties. Each individual of both parties was given a portion of the acidulous unripe berries which he must try to eat without making a grimace. The party less successful in this ordeal had to pay a forfeit to the victorious party or to execute some performance for their amusement, as for instance, to hop on one foot so many steps backward.

Ribes americanum Mill. Wild Black Currant.

Chap-ta-haza (Dakota), "Beaver-berries," from *chapa-ta-haza* (*chapa*, beaver; *haza*, berry; *ta*, genitive sign).

Pezi niga (Omaha-Ponca); *pezi*, gooseberry; *nuga*, male.

An Omaha said a strong decoction of the root is made to drink as a remedy for kidney trouble. A Winnebago medicine-man said the root of the black currant is used by women for uterine trouble.

Rosaceae

Fragaria virginiana Duchesne and F. Americana (Porter) Britton. Wild Strawberry. (Pl. 13, *a*.)

Wazhushtecha (Dakota). *Wazhushtecha-hu*, strawberry vine. *Wazhushtecha sha wi*, the moon when strawberries are ripe, June (*sha*, red; *wi*, moon, lunar month).

Bashte (Omaha-Ponca). *Bashte-hi*, strawberry vine.

Haz-shchek (Winnebago); *haz*, fruit.

Aparu-huradu (Pawnee), "ground berry" (*aparu*, berry; *huradu*, ground).

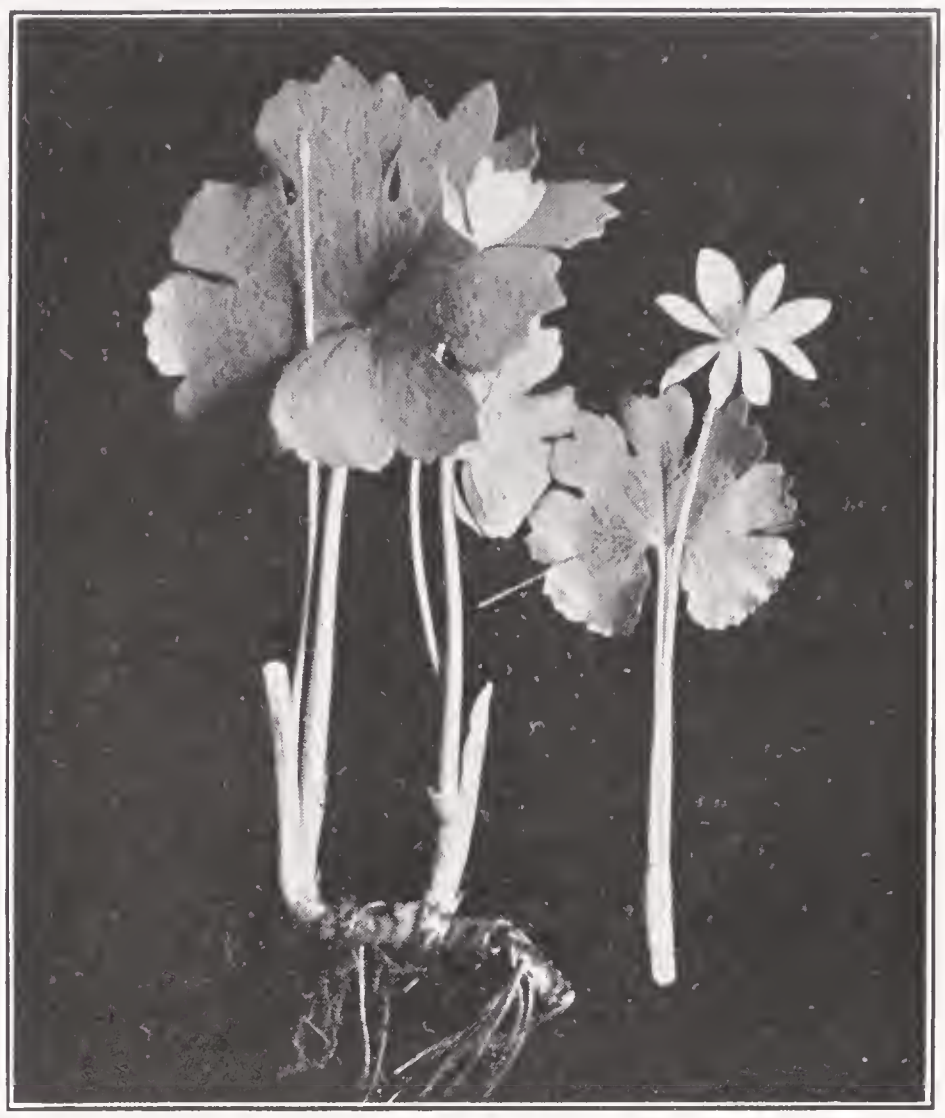
All the tribes were fond of wild strawberries and luxuriated in them in their season, but the fruit was too juicy to lend itself to the process of drying successfully for winter use. Young leaves of the plant were infused to make a beverage like tea by the Winnebago.

Rubus occidentalis L. and R. strigosus Michx. Wild Raspberry.

Takaⁿhecha (Dakota). *Takaⁿhecha-hu*, raspberry bush.

Agthamuⁿgi (Omaha-Ponca).

Aparu (Pawnee), berry.



a. SANGUINARIA CANADENSIS, DETAIL

Photo by courtesy of Public Museum of Milwaukee, Department of Education

b. SANGUINARIA CANADENSIS, HABIT

Photo by courtesy of Department of Botany, Iowa State Agricultural College

a. WILD STRAWBERRY NATIVE TO WILD MEADOWS OF NEBRASKA

b. WOMAN OF THE TETON DAKOTA POUNDING CHOKECHERRIES (PADUS MELANOCARPA) TO DRY FOR WINTER SUPPLY

All the tribes used the berries for food, fresh in season, or dried for winter use. Young leaves were steeped to make a drink like tea.

According to an Omaha informant the root was used medicinally, for which purpose it was scraped and boiled; the decoction was given to children as a remedy for bowel trouble.

ROSA PRATINCOLA Greene. Wild Rose.

O^{n}zhi^{n}zhi^{n}tka (Dakota). *O^{n}zhi^{n}zhi^{n}tka-hu*, rosebush.

Wazhide (Omaha-Ponca).

Pahatu (Pawnee), red.

There are several species of *Rosa* in Nebraska, the most common being *Rosa pratincola*, the prairie rose. The fruits are sometimes eaten to tide over a period of food scarcity. An amusing instance is told in the Omaha tribe of a time when the people were without food and no game could be found. A man had been laboriously gathering for his family a supply of wild rose fruits. After he had a considerable quantity a man was seen returning with the carcass of a deer he had been able to kill. At once the rose fruits were cast away in prospect of the much more excellent food which had come to hand.

It is said that the inner bark of the rosebush was sometimes used for smoking, either alone or mixed with tobacco.

The Pawnee say there are sometimes large, brown hypertrophied growths on the lower part of the stems, which, when charred by fire and crushed to powder, were applied as a dressing to burns.

A wash for inflammation of the eyes was made by steeping the fruits, according to information from the Omaha.

THE SONG OF THE WILD ROSE

The following is a translation into English out of the Dakota language, by Dr. A. McG. Beede, of an old Dakota song. The people of the Dakota Nation, and other tribes also, think of the various plant and animal species as having each their own songs. With these people music—song—is an expression of the soul and not a mere artistic exercise.

Where the word "Mother" appears in the following song it refers to "Mother Earth," a living, conscious, holy being in Indian thought. The earth was truly venerated and loved by these people, who considered themselves not as owners or potential owners of any part of the land, but as being owned by the land which gave them birth and which supplied their physical needs from her bounty and satisfied their love of the beautiful by the beauty of her face in the landscape.

The trilled musical syllables at the close of the last two stanzas express the spontaneous joy which comes to a person who has "life-appreciation of Holy Earth."

The first stanza is an introduction by the narrator, not a part of the "Song of the Wild Rose." The remaining stanzas are the song of the Wild Rose itself:

I will tell you of something I know,
And you can't half imagine how good;
It's the song of wild roses that grow
In the land the Dakota-folk love.

From the heart of the Mother we come,
The kind Mother of Life and of All;
And if ever you think she is dumb,
You should know that flowers are her songs.
And all creatures that live are her songs,
And all creatures that die are her songs,
And the winds blowing by are her songs,
And she wants you to sing all her songs.

Like the purple in Daydawn we come,
And our hearts are so brimful of joy
That whene'er we're not singing we hum
Ti-li-li-li-i, ta-la-la-loo, ta-la-la-loo!

When a maiden is ready to wed
Pin wild roses all over her dress,
And a rose in the hair of her head;
Put new moccasins onto her feet.
Then the heart of the Mother will give
Her the songs of her own heart to sing;
And she'll sing all the moons she may live,
Ti-li-li-li-i, ta-la-la-loo, ta-la-la-loo!

MALUS IOENSIS (Wood) Britton. Crab Apple.

She (Omaha-Ponca); *she-hi*, apple tree; *she-zho*^{n}, applewood; *she-si*, apple seed.

The crab apple was used for food by tribes having acquaintance with it. The Omaha and Ponca knew it as being found in the Oto country along the Missouri, in the southeast part of Nebraska. They said it is found nowhere west or north of this except on one creek which flows into the Niobrara River from the south at about the line between Knox and Holt Counties, 150 or 200 miles from any other locality where trees of this species grow. This would seem to indicate a case of plant migration by human agency, the occasion being the dropping in camp, in some place favorable for germination, of fruits or viable seeds brought with camp supplies obtained on a trip of considerable but not at all unusual distance to the southeast.

CRATAEGUS CHRYSOCARPA Ashe. Red Haw.

Taspaⁿ (Omaha-Ponca).

Chosaⁿwa (Winnebago).

The fruit was sometimes used for food, but commonly resorted to only as a famine food.

AMELANCHIER ALNIFOLIA Nutt. June Berry, Saskatoon.

Wipazuka (Dakota).

Zhoⁿ ḳuda (Omaha-Ponca), "gray wood" (*zhoⁿ*, wood; *ḳuda*, gray).

Haz-shutsh (Winnebago), "red-fruit" (*haz*, fruit; *shutsh*, red).

The berries were prized for food. The wood was used for arrow-shafts.[1]

PRUNUS AMERICANA Marsh. Wild Plum.

Kaⁿte (Dakota), plum; *kaⁿte-hu*, plum tree.

Kaⁿde (Omaha-Ponca), plum; *kaⁿde-hi*, plum tree.

Kantsh (Winnebago), plum; *kantsh-hu*, plum tree.

Niwaharit (Pawnee), plum; *Niwaharit-nahaapi*, plum tree.

The fruit was highly valued for food, being eaten fresh and raw or cooked as a sauce. The plums were also dried for winter use. They were commonly pitted before drying, but the Pawnee say they often dried them without removing the pits.

The Omaha planted their corn, beans, and squashes when the wild plum came into bloom.

A broom for sweeping the floor of the dwelling was made by binding together a bundle of plum twigs. The plum was used because of its toughness and elasticity.

An Omaha informant said the bark of the roots, after being scraped and boiled, was applied as a remedy for abrasions of the skin.

Sprouts or young growths of the wild plum are used by the Teton Dakota in making *wauⁿyaⁿpi*. This is an offering or form of prayer, consisting of a wand, made preferably from a wild-plum sprout peeled and painted. If painted, the design and color are emblematic. Near the top of the wand is fastened the offering proper, which may take the form of anything acceptable to the higher powers. A small quantity of smoking tobacco is an article very frequently used for this purpose. No matter how small a portion of the thing offered is used, the immaterial self of the substance is in it. Such offerings are usually made for the benefit of the sick. *Wauⁿyaⁿpi* may be made by anyone at any place if done with appropriate ceremony, but the most efficient procedure is to prepare an altar with due ceremony and there set the wand upright with the offering fastened near the top.[2]

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[1] Riggs, Dakota-English Dictionary, p. 578.

[2] For this information I am indebted to Dr. J. R. Walker, Government physician at Pine Ridge, who has made very careful research into the ceremonies and rituals of the Teton Dakota.

PRUNUS BESSEYI Bailey. Sand Cherry. (Pl. 14.)

Aoⁿyeyapi (Dakota). The Dakota have a saying that if a person gathering cherries moves in the direction contrary to the wind the cherries will be good and sweet, but on the other hand if he moves with the wind the cherries will be bitter and astringent. The name *aoⁿyeyapi* expresses this idea.

Noⁿpa tanga (Omaha-Ponca), "big cherry."

Kus apaaru kaaruts (Pawnee), "cherry-sitting-hiding" (*kus*, cherry; *apaaru*, sitting; *kaaruts*, hiding).

Prunus besseyi is peculiarly indigenous to the Sand Hills area of Nebraska. The bush is small, varying in height as the situation is favorable or unfavorable to vegetation from less than 1 foot to 2½ feet. The fruits are purplish-black, 1.5 to 2 cm. in diameter, exceedingly prolific and varying in quality, some bushes bearing fruit somewhat astringent, others very desirable fruit.

All the tribes to whom the sand cherries were accessible made full use of them for food as a sauce during their fruiting season and laid up stores of them for winter by drying as they did the plums. An Oglala said these cherries produce fruit only about once in two years.

PADUS NANA (Du Roi) Roemer. Chokecherry. (Pl. 13, *b*.)

Chaⁿpa (Dakota).

Noⁿpa-zhinga (Omaha-Ponca), "little cherry" (*noⁿpa*, cherry).

Nahaapi nakaaruts (Pawnee); *nakaaruts*, cherry; *nahaapi*, tree.

The fruit has long been highly esteemed by all the tribes for food; certain preparations of the cherry enter into old-time ceremonies and rituals as well as into stories, songs, and myths. In certain sleight-of-hand performances also this cherry is used. It is so highly esteemed as to give the name to one of the months in the Dakota calendar, *Caⁿpa-sapa-wi*, "The-month-when-cherries-are-ripe" (literally, "black-cherry-moon").

The fruit was eaten with much relish while fresh and was dried for winter use. The gathering and drying of the fruit made a busy time for the community. The people traveled for miles to the streams along which the cherries were abundant. There they went into camp and worked at preparing the cherries while they lasted, or until as great a quantity as was required could be made ready. Since the pits were too small to be removed by any practicable method, the cherries were pounded to a pulp, pits and all, on stone mortars, and after being shaped into small cakes, were laid out to dry in the sun. A favorite food preparation of the Dakota is *wasna*, a sort of pemmican or mincemeat, the dried cherry forming the fruit for the compound.

a. FOLIAGE AND FRUIT OF PRUNUS BESSEYI (SAND CHERRY)

b. BRANCH OF PRUNUS BESSEYI SHOWING PROLIFICNESS OF THIS FRUIT

The time of the Sun dance was determined by the ripening of the cherries. It began on the first day of the full moon when cherries were ripe.

A Ponca informant told me that a decoction of cherry bark was taken as a remedy for diarrhea. Another informant of the same tribe said a spoonful of the dried fruit very finely pulverized and infused in hot water was used as a remedy for the same ailment.

According to the latter informant, trappers washed their traps with water in which this bark had been boiled, in order to remove the scent of former captures.

PADUS MELANOCARPA (A. Nelson) Shafer. Western Chokecherry.

All that has just been said of *Padus nana* as to tribal nomenclature and uses applies equally to *Padus melanocarpa*.

MIMOSACEAE

ACUAN ILLINOENSIS (Michx.) Kuntze. Spider-bean.

Pezhe gasatho (Omaha-Ponca), "rattle plant" (*pezhe*, plant, herb; *gasatho*, rattle).

Atikatsatsiks (Pawnee), "spider-bean" (*atit*, bean; *tsatsiks*, spider; *ka*, inside). *Ati(t)ka tsatsiks*. Another name given is *kitsit-saris*, "bad plant" (*kits*, plant; *tsitsaris*, bad). *Kitsi(tsi)tsaris*.

When mature the entire plant with its persistent pods filled with seeds was used by little boys as a rattle when in play they mimicked some of the dances of their people.

The Pawnee boiled the leaves to make a wash to apply as a remedy for the itch.

CAESALPINIACEAE

GYMNOCLADUS DIOICA (L.) Koch. Kentucky Coffee-tree.

Waĥnaĥna (Dakota).

Naⁿtita (Omaha-Ponca).

Naⁿpashakanak (Winnebago).

Tohuts (Pawnee).

By the Dakota, Omaha, Ponca, Winnebago, and Oto the bark of the root after being dried was pulverized and, mixed with water, was used as a rectal injection in obstinate cases of constipation, for which it was said to be an infallible remedy. This remedy was used from time immemorial. Prior to contact with Europeans the Indians made their own syringes, an animal bladder being used for the bulb and a hollow cylindrical bone, as the leg bone of a prairie chicken, turkey, goose, or other bird, was used for the tube. The bulb was attached to the tube by sinew wrapping. When the pulverized bark was put into the water its action was carefully noted

for a prognostication of the event. If the powder on touching the water started to circle to the right and gradually mixed, it was taken as a good omen for the recovery of the patient, but if the powder settled quietly to the bottom it was considered an omen of his death. A man whom I knew in the Omaha tribe had a very bad case of constipation, which was finally given up by the medicine-men of his own tribe, as they could not relieve him. A medicine-man of the Oto tribe, who was there on a visit, let it be known that he could cure the case, so he was called in and had complete success. One of the Omaha medicine-men, White Horse, wondered at the remarkable efficacy of the Oto remedy, purchased the secret, paying the Oto a horse and $20 in money for knowledge of this remedy, which he afterward imparted to me.

The pulverized bark of the root, if snuffed, causes uncontrollable sneezing. On account of this property it was used as a stimulant when a person was very sick and seemed near death, as in case of coma. If on application of the powder to the nostrils, the patient did not sneeze it was thought there was no hope of recovery. A Pawnee informed me that the dry pod of the plant, pulverized, was used to cause sneezing for the relief of headache.

The Pawnee roast the seeds and eat them as chestnuts are eaten. A Winnebago said the seeds after being pounded in a mortar were used for food.

A Santee Dakota said the root was sometimes used for making a black dye, but that it was not very good for the purpose. It was used as a dyestuff together with some component unknown to my informant. He said the root alone was without value.

The seeds are used by the Winnebago for counters or tally checks in gambling.

FABACEAE

BAPTISIA BRACTEATA Ell. Black Rattle-pod.

Tdika shande nuga (Omaha-Ponca), male *tdika shande;* also called *gasatho*, rattle.

Pira-kari (Pawnee); from *pirau*, children, and *kari*, many.

The first Omaha-Ponca name refers to the likeness of this plant to *Geoprumnon crassicarpum*, which is called *tdika shande*. *Baptisia*, being classed as similar to that but larger, more robust, is considered male. The second name refers to its use by small boys as a rattle when they play at having a dance. Pawnee boys used it in the same way. The Pawnee after pulverizing the seeds mixed the powder with buffalo fat as an ointment to be applied for colic by rubbing on the abdomen.

THERMOPSIS RHOMBIFOLIA (Nutt.) Richards. False Lupine.

The flowers of this plant were dried and used in fumigation, that is, the smoke treatment, for rheumatism, especially inflammatory rheumatism. The method of treatment was to mix the dried flowers with hair and burn the mixture under the affected part, confining the smoke and heat with a close covering. It is said that this treatment, with this remedy, reduces the swelling at once and relieves the pain.

MELILOTUS ALBA Desv. and M. OFFICINALIS (L.) Lam. Sweet Clover.

Wachaⁿga iyechecha (Dakota); *wachaⁿga*, sweet grass; *iyechecha*, similar.

Melilotus was introduced by the Europeans. Seeds probably came from the east among the effects of the early missionaries, for it first appeared on the grounds of the Presbyterian mission on the Omaha Reservation, which was built in 1856–57. The Omaha coming to the mission observed this plant, which had newly found its way into their country with the white men. They noticed that its odor resembled that of *Savastana odorata*, which they venerated and used in religious ceremonies. They were pleased with its odor, and since it was perhaps associated in their minds with the white man's religion, owing to its presence at the mission, they gathered bunches of it because of its pleasant odor, which they carried to their homes. Thus the plant was scattered all over the reservation, so that there is a more thorough distribution of it in that county than in any other part of the State that I have seen. The Dakota also are fond of the plant's odor and liken it to *Savastana*, hence their name for it. They gather bunches of *Melilotus* to hang in their houses for its fragrance.

ASTRAGALUS CAROLINIANA L. Little Rattle-pod.

Gaⁿsatho (Omaha-Ponca), rattle.

When ripe, the stalks with their persistent pods were used by small boys as rattles in the games in which they imitated the tribal dances, hence the Omaha-Ponca name signifying "rattle." No other use was found for the plant except to serve as a kind of mat on which was laid the fresh meat in course of butchering on the prairie, so that it might be kept free from dirt.

A decoction of the root was used among the Teton Dakota as a febrifuge for children.

GEOPRUMNON CRASSICARPUM (Nutt.) Rydb. Buffalo Pea, Ground Plum.

Pte ta wote (Dakota), "food of buffalo" (*pte*, buffalo; *wote*, food; *ta*, genitive sign).

Tdika shande (Omaha-Ponca); called also *wamide wenigthe* from a use that was made of it. *Wamide* means "seed" in the sense of seed designed for planting; *wenigthe* means "something to go with."

Both the Omaha and the Ponca in the old time gathered the fruits of this plant, which are formed just at corn-planting time, and put them with the seed corn. When the latter had been sufficiently soaked it was planted, but the *Geoprumnon* fruits were thrown away. No one in either tribe was able to give any reason for this process in preparation of seed corn; it was an old custom, the origin of which is forgotten.

Astragalus crassicarpus[1] was used as an ingredient of "war medicine" among the Chippewa.[2]

GLYCYRHIZA LEPIDOTA Pursh. Wild Licorice.

Wi-nawizi (Dakota), "jealous woman" (*wi*, woman; *nawizi*, jealous). The name is said to have been suggested by the burs, which "take hold of a man."

Pithahatusakitstsuhast (Pawnee).

Among the Teton Dakota a poultice for sore backs of horses is made by chewing the leaves of this plant. For toothache the sufferer chews the root and holds it in the mouth. The Indians say, "It tastes strong at first, but after a while it becomes sweet." The leaves after being steeped are applied to the ears for earache. A decoction of the root is used as a remedy for fever in children.

PSORALEA ESCULENTA Pursh. Pomme Blanche, Tipsin. (Pls. 15, 16.)

Tipsiⁿ or tipsiⁿna (Dakota); Teton dialect, *tipsiⁿla*.

Nugthe (Omaha-Ponca).

Tdokewihi (Winnebago), hungry.

Patsuroka (Pawnee).

The roots of this plant were an important item of the vegetal diet of the Plains tribes. After being peeled they were eaten fresh and uncooked or cooked. Large quantities were dug in June and early July to peel and dry for the winter food supply. The peeled roots were braided in long strings by the tapering ends, as strings of garlic are braided by the tops.

The root is both farinaceous and glutinous and seems to form a desirable food with a palatable taste characteristic of the bean family.

Growing as this plant does, on the dry prairie in hard ground, with the enlargement of the root several inches below the surface, it

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[1] *Astralagus crassicarpus* is a synonym of *Geoprumnon crassicarpum* (Nutt.) Rydb.

[2] Densmore, Chippewa Music—II, pp. 63–64.

HERBARIUM SPECIMEN OF PSORALEA ESCULENTA (TIPSIN)

A STRING OF ROOTS OF PSORALEA ESCULENTA (TIPSIN) PEELED AND DRIED TO PRESERVE FOR WINTER SUPPLY

is no easy task to harvest it. The top of the plant breaks off soon after ripening, and is blown away, scattering the seed, so the root is then almost impossible to find; hence it must be harvested before this occurs. The top usually has three or four branches. When the women and children go to the prairie to gather the roots, on finding a plant the mother tells the children to note the directions in which the several branches point and a child is sent in the general direction of each branch to look for another plant, for they say the plants "point to each other."

Psoralea has so important a place in the economy of the Plains tribes and has had for so long a time that it enters into their mythology, folklore, stories, and sleight-of-hand tricks. In the story "How the Big Turtle Went to War," as told in the Omaha tribe, it is said *Núg¢eúha^{n}-biamá*, "*Psoralea* he cooked, they say." [1]

Psoralea tenuiflora Pursh.

Tichanicha-hu (Dakota).

Among the Teton Dakota the root of this plant, with two others, the names of which I did not learn, were boiled together to make a medicine to be taken for consumption. Garlands were made of the tops, to be worn for protection of the head from the heat of the sun on very hot days.

Amorpha fruticosa L. False Indigo, Water-string.

Kitsuhast (Pawnee), "water-string" (*kitsu*, water; *hastu*, string).

Whenever possible to obtain it near the butchering place on the prairie this shrub was gathered and spread on the ground to receive the pieces of meat and keep them clean.

Amorpha canescens Pursh. Lead Plant, Shoestring.

Te-hu^{n}to^{n}-hi (Omaha-Ponca), "buffalo bellow plant" (*te*, buffalo; *hu^{n}to^{n}*, bellow; *hi*, plant). The name is derived from the fact that its time of blooming is synchronous with the rutting season of the buffalo, being at that season the dominant blooming plant on the prairie of the loess plain.

The stems were used by the Omaha for a moxa in cases of neuralgia and rheumatism. The small stems, broken in short pieces, were attached to the skin by moistening one end with the tongue. Then they were fired and allowed to burn down to the skin.

An Oglala said the leaves were sometimes used to make a hot drink like tea, and sometimes for smoking material. For this purpose after being dried and crushed fine they were mixed with a little buffalo fat.

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[1] Dorsey ¢egiha Language, p. 256.

PAROSELA ENNEANDRA (Nutt.) Britton.

An Oglala informant said the root is poisonous. From her description of the effect I should think it must have a strong narcotic effect. I have not had an analysis made.

PAROSELA AUREA (Nutt.) Britton.

Pezhuta pa (Dakota), "bitter medicine."

An Oglala informant said a decoction of the leaves is used for colic and dysentery.

PETALOSTEMUM PURPUREUM (Vent.) Rydb. Purple Prairie Clover, and P. CANDIDUM (Willd.) Michx. White Prairie Clover.

Wanaĥcha (Dakota).

Makaⁿ skithe (Omaha-Ponca). This is one of several plants designated as *makaⁿ skithe*, sweet medicine.

Kiha piliwus hawastat (Pawnee), "broom weed" (*kiha*, room; *piliwus*, broom; *hawastatu*, weed). Also called *kahts-pidipatski*, small medicine (*kahts*, from *kahtsu*).

An Oglala said the leaves were sometimes used to make a drink like tea. According to a Ponca its root was commonly chewed for its pleasant taste. Although the word *makaⁿ* appears in the Omaha-Ponca name, no medicinal property is ascribed to this plant by these tribes so far as known now. The Pawnee name is derived from the use of the tough, elastic stems to make brooms with which to sweep the lodge. The plant was used in old time by the Pawnee as a prophylactic. The root, pulverized, was put into hot water. After the sediment settled the water was drunk to keep away disease. The sediment was collected in the drinking-shell and carried to a place prepared for it, where it was buried with respect.

GLYCINE APIOS L. Indian Potato. (Pl. 17.)

Mdo (Dakota); Teton dialect, *blo*.

Nu (Omaha-Ponca).

Tdo (Winnebago).

Its (Pawnee).

The tubers of this plant were utilized for food by all the tribes within its range. These tubers were prepared by boiling or roasting.

> *Apios tuberosa* on the banks of streams and in alluvial bottoms is the true *pomme de terre* of the French and the modo or wild potato of the Sioux Indians, and is extensively used as an article of diet. . . . It should not be confounded with the ground-nut of the South.[1]

Many explorers and early settlers of Virginia, New England, and New France make mention of the use of *Apios*[2] as food by the

[1] Report of Commissioner of Agriculture for 1870, p. 405.

[2] *Glycine apios* was formerly called *Apios tuberosa*.

a. VINE OF GLYCINE APIOS (APIOS TUBEROSA)

Photo by courtesy of Public Museum of Milwaukee, Department of Education

b. TUBERS OF GLYCINE APIOS (APIOS TUBEROSA)

a. SPECIMEN OF FALCATA COMOSA SHOWING LEAFY BRANCHES WITH PODS AND SMALL BEANS PRODUCED THEREON FROM THE PETALIFEROUS FLOWERS. *b*. LEAFLESS BRANCHES WHICH GROW PROSTRATE ON GROUND SURFACE AND FOUR LARGE BEANS PRODUCED UNDERGROUND FROM THE CLEISTOGAMOUS FLOWERS OF THESE LEAFLESS BRANCHES

various tribes in eastern North America, and not a few Europeans had recourse to it also for food.

Le Jeune says:

> They eat, besides, roots, such as bulbs of the red lily; a root which has a taste of licorice; another that our French people call "Rosary," because it is distinguished by tubers in the form of beads; and some others.[1]

The Swedish botanist, Peter Kalm, in his journal, says:

> *Hopniss*, or *Hapniss*, was the Indian name of a wild plant which they ate. . . . The Swedes in New Jersey and Pennsylvania still call it by that name, and it grows in the meadows in a good soil. The roots resemble potatoes, and were boiled by the Indians. . . . Mr. Bartram told me that the Indians who live farther in the country do not only eat these roots, which are equal in goodness to potatoes, but likewise take the peas which lie in the pods of this plant and prepare them like common peas.[2]

FALCATA COMOSA (L.) Kuntze. Ground Bean. (Pl. 18.)

Maka ta omnicha, or *o^{n}mnicha* (Dakota), "ground beans" (*maka*, ground; *o^{n}mnicha*, beans; *ta*, genitive sign).

Hi^{n}bthi-abe (Omaha-Ponca), "beans"; *hi^{n}bthi-hi*, bean-vines.

Honi^{n}k-boije (Winnebago).

Ati-kuraru (Pawnee), "ground beans" (*atit*, beans; *uraru*, earth, ground; *ku*, genitive sign).

Falcata grows in dense masses of vines over shrubbery and other vegetation in some places, especially along banks and the edge of timber. It forms two kinds of branches, bearing two forms of flower, producing two different fruits. Leafy branches climb over shrubbery, but under these, in the shade, prostrate on the earth, starting out from the base of the main stem, are leafless, colorless branches, forming a network on the surface of the ground. On these colorless, leafless branches cleistogamous flowers form, which push into the earth and there produce each a single bean closely invested by a membranaceous pod. Each of these beans is from 10 mm. to 17 mm. in long diameter, inclined to be flat, and from 5 mm. to 10 mm. thick. The pods produced from the petaliferous flowers on the upper leafy branches of the vine are 15 mm. to 20 mm. long and contain four or five dark, mottled, diminutive beans about the size of lentils. No attention is paid to these small aerial beans, but the large subterranean beans were eagerly sought as an article of food on account of their agreeable taste and nutritive value. From these qualities they contributed a considerable item in the dietary of the tribes.

Voles dig them and garner them into hoards of a pint or more in a place, and the women would appropriate part of the voles' stores

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[1] Le Jeune's "Relation," in *Jesuit Relations*, vol. VI, p. 273.

[2] Peter Kalm, Travels into North America, vol. I, pp. 385–386.

to their own use. The Pawnee formerly inhabited the larger part of Nebraska with villages on the Loup, the Platte, and the Republican Rivers. In 1875 they were removed to Oklahoma, where they now reside. Mr. James R. Murie, of that tribe, in a letter of February 15, 1913, referring to *Falcata*, a specimen of which had been sent him, said:

> We call them *atikuraru* . . . The Pawnees ate them. In winter time the women robbed rats' [sic] nests and got big piles of them. Nowadays when the old women see lima beans they say they look like *atikuraru* in Nebraska.

Women of the Dakota Nation say that they not only obtained the large ground beans of this species, garnered by the voles, or "wood mice," but that they also gathered the small beans produced in large quantity on the upper branches of the same vine from petaliferous blossoms. These smaller beans are about the size of lentils. The large beans, produced from cleistogamous blossoms on leafless branches spreading prostrate on the ground under the cover of the upper branches, are about the size of lima beans, and grow at a depth of an inch or two under the ground in the manner of peanuts.

A most interesting item in connection with this food plant is the statement of the women of the Dakota Nation that they did not take the ground beans from the stores of the little animals which gathered them without giving some food commodity in return. They said it was their custom to carry a bag of corn with them when they went to look for the stores of beans gathered by the animals, and when they took out any beans they put in place of them an equal quantity of corn. They say that sometimes instead of corn they put some other form of food acceptable to the animals in place of the beans which they took away. They said it would be wicked to steal from the animals, but they thought that a fair exchange was not robbery.

Father De Smet, the indefatigable Christian missionary to the tribes of the upper Missouri, makes the following observation:

> The earth pea and bean are also delicious and nourishing roots [sic], found commonly in low and alluvial lands. The above-named roots form a considerable portion of the sustenance of these Indians during winter. They seek them in the places where the mice and other little animals, in particular the ground-squirrel, have piled them in heaps.[1]

PHASEOLUS VULGARIS L. Garden Bean.

O^{n}mnicha (Dakota).

Hi^{n}bthi^{n}ge (Omaha-Ponca).

Honi^{n}k (Winnebago).

Atit (Pawnee).

The garden bean in all its many types and varieties is one of the gifts of the Western Hemisphere to the world. The earliest ex-

[1] De Smet, Life and Travels, vol. II, p. 655.

plorers tell of finding them in cultivation among the tribes of North America from Quebec southward through Mexico and Central America into most of South America. Dr. D. V. Havard says:

> The common kidney bean (*Phaseolus vulgaris* Savi) is a South American plant . . . The finding of seeds of this species by Prof. Witmack in the prehistoric graves of Arizona, not only completed the demonstration of its American origin but likewise proved the antiquity of its culture in our own country.[1]

In considering the cultivated plants grown by the tribes of Nebraska at the time of the advent of Europeans it is of interest to discover the probable region or regions of their origin and first domestication. We find the most advanced civilization on the continent prior to European invasion was in Mexico and southward. In that direction also we find the wild plants most nearly related to the species aboriginally cultivated both there and in what is now the United States, facts suggesting the probable area inhabited by their wild prototypes. Doctor Coulter[2] reports nine species of the genus *Phaseolus* indigenous to western Texas, some or all of which, judging from their size as he describes them, seem to make promising candidates for domestication, and we can conjecture that some of these or others farther south were the original of the cultivated varieties found here.

Before the coming of white men the Omaha cultivated many varieties of beans of different sizes and colors, both bush beans and climbing beans. The pole beans they called *hi^{n}bthi^{n}ge amo^{n}thi^{n}* (*hi^{n}bthi^{n}ge*, bean; *amo^{n}thi^{n}*, walking). Bush beans were called *hi^{n}bthi^{n}ge mo^{n}thi^{n} azhi*, "bean not walking" (*azhi*, not). Since their old order of life and industries have been broken up by the incursion of Europeans they have lost the seed of a number of varieties which they formerly grew, but I have found four varieties still grown by them, and they can remember and describe the following fifteen: 1. Black-spotted; 2. White-spotted; 3. Yellow-spotted; 4. Red-spotted; 5. Gray-spotted; 6. Very red; 7. Very black; 8. A sort of dark-red; 9. White; 10. A sort of dark-blue; 11. A sort of dark-yellow; 12. White with red around the hilum; 13. White with black around the hilum; 14. Blue, somewhat spotted; 15. "Like the hair of an elk," somewhat yellow-gray.

LESPEDEZA CAPITATA Michx. Rabbit-foot.

Te-hu^{n}to^{n}-hi nuga (Omaha-Ponca), "male buffalo bellow plant" (*te*, buffalo; *hu^{n}to^{n}*, bellow; *nuga*, male). *Amorpha canescens* was considered *te-hu^{n}to^{n}-hi miga*, female *te-hu^{n}to^{n}-hi.*

Parus-as (Pawnee); *parus*, rabbit; *as*, foot.

The Pawnee name will be recognized as an appropriate descriptive name. The Omaha and Ponca used the stems as they did those of

[1] Havard, Food Plants of North American Indians, p. 99.
[2] Coulter, Botany of Western Texas, pp. 89–90.

Amorpha canescens for moxa. *Amorpha* they found in the sandy loam soil of valleys and *Lespedeza* on the hills of the loess plain.

LATHYRUS ORNATUS Nutt. Wild Sweet Pea.

Hi^{n}bthi-si-tanga (Omaha-Ponca), large-seeded *hi^{n}bthi* bean (*si*, seed; *tanga*, large).

My informants could describe it and tell in what locality it is to be found. They remembered it as they formerly saw it in the Sand Hills when they went there on the hunt. Children sometimes gathered the pods, which they roasted and ate in sport. The plant was not considered of any importance, although noted and named.

OXALIDACEAE

IONOXALIS VIOLACEA (L.) Small. Sheep Sorrel, Violet Wood Sorrel, and XANTHOXALIS STRICTA (L.) Small. Yellow Wood Sorrel.

Ḣade-sathe (Omaha-Ponca), "sour herb" (*ḣade*, herb, grass; *sathe*, sour).

Pawnee: Various names were given. *Skidaḍihorit*, a name having reference to its taste, which they describe as "sour like salt"; some called it *kait*, salt; another name given was *askirawiyu; as*, foot; *kira*, water; *wiyu*, stands. Another name given is *kisosit*. The Pawnee say that the buffalo was very fond of *Xanthoxalis stricta*. Children ate both species, especially *Ionoxalis violacea*, leaves, flowers, scapes, and bulbs. The bulbs were pounded and fed to horses to make them fleet.

LINACEAE

LINUM LEWISII Pursh. Wild Flax.

The seeds of the wild blue flax were gathered and used in cookery both because of their highly nutritive value and for the agreeable flavor which they added to that with which they were cooked.

RUTACEAE

ZANTHOXYLUM AMERICANUM Mill. Prickly Ash.

Hakasits (Pawnee), thorn.

Omaha young men used the fruits of this shrub as a perfume. By the Pawnee the fruits were used as a remedy for horses in case of retention of urine.

MELIACEAE

MELIA AZEDERACH L. China Berry.

Maka^{n}zhide sabe (Omaha-Ponca), "black 'red-medicine.'"

Introduced into the Southern States early in the nineteenth century, it has become naturalized, growing freely along the streams of

Oklahoma. It has large, smooth black seeds inclosed in the waxy, yellow translucent fruits, which are borne in great profusion. The seeds have been utilized for beads by the tribes acquainted with them. The Omaha traveling into Oklahoma have found them there, and have taken up their use. They already had employed for beads as well as for a good-luck charm the bright red seed of a species of *Erythrina*. They say it grows somewhere to the southwest, toward or in Mexico. They call it "red medicine," *maka^{n} zhide* (*maka^{n}*, medicine; *zhide*, red). When the seeds of *Melia* were adopted for use as beads they likened them to *maka^{n} zhide*, and so call them *maka^{n}-zhide sabe*, "black red-medicine."

Euphorbiaceae

Croton texensis (Klotzsch) Muell. Arg.

One Pawnee informant said that very young babies, when sick, were bathed with a decoction of leaves of this plant.

Chamaesyce serpyllifolia (Pers.) Small.

Naze-ni pezhi (Omaha-Ponca), "milkweed" (*naze-ni*, milk; *pezhi*, weed or herb).

According to a Ponca informant this plant was boiled and the decoction drunk by young mothers whose flow of milk was scanty or lacking, in order to remedy that condition. This use of the plant is probably prescribed according to the doctrine of signatures. An Omaha informant said it was used as a remedy in case of dysentery and abdominal bloating in children. For this purpose the leaves of the plant were dried and pulverized and applied after first cross-hatching the abdomen with a knife and then further abrading the skin with the head of a certain plant, the identity of which I do not know at present as I have not had a sample. Then the pulverized leaves were rubbed by hand on the abraded surface. It was said to cause a painful, smarting sensation and to act powerfully upon the bowels through the intervening tissues and to give relief.

An Oglala informant said little boys used the plant in play as a headdress.

Dichrophyllum marginatum (Pursh) Kl. & Garcke. Snow-on-the-mountain.

Karipika or *kalipika tsitsiks* (Pawnee); *tsitsiks*, "poison."

Karipika or *kalipika* is the Pawnee name of *Asclepias syriaca*, to which they compare this plant, because of its milky juice, but they recognize the poisonous quality of all the genus.

Anacardiaceae

Rhus glabra L. Smooth Sumac. (Pl. 19, *a*.)

Cha^{n}-zi (Dakota), "yellow-wood" (*zi*, yellow).

Mi^{n}bdi-hi (Omaha-Ponca).

Haz-ni-hu (Winnebago), "water-fruit bush" (*haz*, fruit; *ni*, water; *hu*, plant, tree, bush).

Nuppikt (Pawnee), "sour top."

In the fall when the leaves turned red they were gathered and dried for smoking by all the tribes. Omaha and Winnebago both said the roots were used to make a yellow dye. Among the Pawnee the fruits were boiled to make a remedy for dysmenorrhea and also for bloody flux. An Omaha medicine-man, White Horse, said the fruits were boiled to make a styptic wash to stop hemorrhage in women after parturition, and that a decoction of the root was used to drink in case of retention of urine and when urination was painful. An Omaha said that a poultice made by bruising the leaves was applied wet in case of poisoning of the skin, as by some irritant vegetal oil. In case the leaves could not be had the fruits were soaked and bruised, the application being kept moist with the water in which the fruits had been soaked.

TOXICODENDRON TOXICODENDRON (L.) Britton. Poison Oak, Poison Ivy.

Ḣthi-wathe-hi (Omaha-Ponca), "plant that makes sore" (*ḣthi*, sore; *wathe*, to make; *hi*, plant, bush, tree, any plant body).

The people knew and dreaded the poisonous effects of this plant, but I did not learn of any use for it, nor of any antidote for its poison.

ACERACEAE

ACER SACCHARUM Marsh. Hard Maple.

Cha^{n}-ha sa^{n} (Dakota), "pale-bark" (*cha^{n}-ha*, bark; *sa^{n}*, pale or whitish).

Na^{n}-sa^{n}k (Winnebago), "pure or genuine wood" (*na^{n}*, wood; *sa^{n}k*, real, genuine).

This species was used in Minnesota by the Santee Dakota. Since their removal to Nebraska in 1866 they have made use of the next species.

ACER SACCHARINUM L. Soft Maple.

Tahado (Dakota).

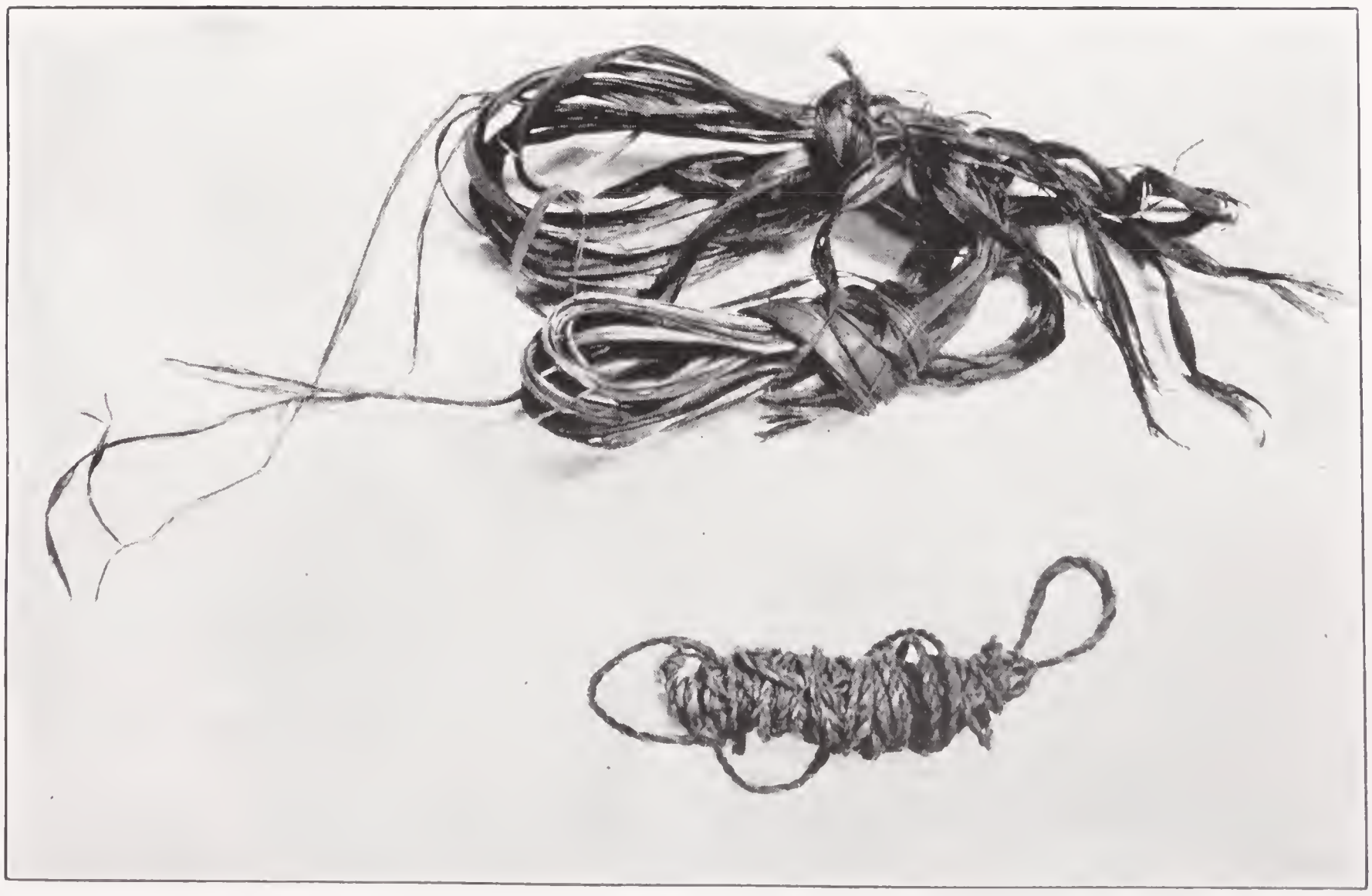
Wenu-shabethe-hi (Omaha-Ponca), "tree to dye black."

Wissep-hu (Winnebago), "tree to dye black."

All the tribes made sugar from the soft maple. The Dakota word for sugar is *cha^{n}ha^{n}pi*, literally "wood" or "tree juice" (*ha^{n}pi*, juice). The Omaha word is *zho^{n}ni* (*zho^{n}*, wood or tree; *ni*, water). The Pawnee word for sugar, *nakits*, is also compounded of their words for "tree" (*nakis*) and "water" (*kiitsu*). From these examples it appears that the etymology of the word for "sugar" in the

a. CLUSTERS OF FRUITS OF RHUS GLABRA

Photo by courtesy of Department of Botany, Iowa State Agricultural College



b. CORDAGE MADE FROM INNER BARK OF TILIA AMERICANA (BASSWOOD); A BUNDLE OF RAW FIBER AND A PIECE OF CORD MADE BY HAND FROM THE FIBER

languages of the several tribes is evidence of the aboriginal source of the article, for if they had first gotten sugar from the traders' stores it would not have been associated in their minds with the sap of trees.

Prince Maximilian of Wied, in his journey up the Missouri River in the spring of 1832, observed the process of sugar making. In his journal of the latter part of April of that year he says, "Auch die freien Indianer benutzten jenen Ahorn zur Bereitung des Zuckers."[1]

The Omaha and Winnebago names of this tree are given from the use of maple twigs to make a black dye. The twigs and bark of new growth were boiled. A certain clay containing an iron compound, found interstratified with the Pierre shales exposed along the Niobrara River, was mixed with grease and roasted. This roasted clay and the water in which the bark was boiled were then mixed, and the tanned hides which were to be dyed were soaked for two or three days to get the right color. Treatment for a short time made them brown, and for a longer time black.

ACER NEGUNDO L. Boxelder.

T'ashkada^{n} (Dakota). In the Teton dialect it is called by either the name *tashkada*^{n} or *cha*^{n}*-shushka.*

Zhaba-ta-zho^{n} (Omaha-Ponca), beaver-wood (*zhaba*, beaver; *zho*^{n}, wood; *ta*, genitive sign).

Nahosh (Winnebago).

Ósako (Pawnee).

This tree was used also for sugar making by all the tribes. The Dakota and Omaha and probably the other tribes used boxelder wood to make charcoal for ceremonial painting of the person and for tattooing.

Previous information as to the making of sugar from the sap of this tree pertained, among the Pawnee and Omaha, only to times now many years in the past; but it has been found that among some tribes sugar is still made from this source. In September, 1916, the writer found a grove of trees on the Standing Rock Reservation in North Dakota, of which every tree of any considerable size showed scars of tapping which had been done the previous spring in sugar making.

BALSAMINACEAE

IMPATIENS PALLIDA Nutt. and I. BIFLORA Walt. Wild Touch-me-not.

The stems and leaves of this plant were crushed together to a pulp and applied to the skin as a remedy for rash and eczema by the Omaha.

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[1] Maximilian, Reise in das Innere Nord-America, vol. 1, p. 279. "All the free Indians employ that maple for sugar-making."

Rhamnaceae

Ceanothus americanus L. Red Root, Indian Tea.

Tabe-hi (Omaha-Ponca).

The leaves were used by all the tribes to make a drink like tea. The taste is something like that of the Asiatic tea and is much better than that of the South American yerba maté. On the buffalo hunt, when timber was scarce, the great gnarled woody roots of this shrub, often much larger than the part above ground, were used for fuel.

Vitaceae.

Vitis cinerea Engelm. and V. vulpina L. Wild Grape.

Hastaⁿhaⁿka (Dakota); Teton dialect *Chaⁿ wíyape*. The Teton name simply means vine (*chaⁿ*, tree; *wíyape*, twine, tree-twiner).

Hazi (Omaha-Ponca). Grape vine, *hazi-hi*.

Hapsintsh (Winnebago).

Kisúts (Pawnee).

The fruit was used for food, either fresh or dried for winter use. A Pawnee said he had seen people tap large grapevines in spring and collect the sap to drink fresh. He said it tasted like grape juice.

Parthenocissus quinquefolia (L.) Planch. Virginia Creeper, False Grape.

Iⁿgtha hazi itai (Omaha-Ponca), ghost grapes (*hazi*, grapes).

Celastraceae

Euonymus atropurpurea Jacq. Burning Brush.

Wanaⁿhi-a-moⁿthiⁿ (Omaha-Ponca), "ghost walking-stick."

A Winnebago medicine-man said women drink a decoction of the inner bark for uterine trouble.

Celastrus scandens L. Bitter-sweet.

Zuzecha-ta-wote (Dakota), "snake-food" (*zuzecha*, snake; *wote*, food; *ta*, genitive sign).

An Oglala called it snake-food and held the notion that it is poisonous.

Tiliaceae

Tilia americana L. (Pl. 19, *b*.)

Hiⁿta-chaⁿ (Dakota).

Hinde-hi (Omaha-Ponca).

Hiⁿshke (Winnebago).

The inner bark fiber was used by the Omaha and Ponca for making cordage and ropes. The Pawnee say it was employed also for spinning cordage and weaving matting.

MALVACEAE

CALLIRRHOE INVOLUCRATA (T. & G.) A. Gray. Purple Mallow.

Short Bull, a half Brulé, half Oglala, called this plant *Pezhuta na^{n}tiazilia*, "smoke treatment medicine" (*pezhuta*, medicine; *na^{n}tiazilia* having reference to its use to produce smoke for medical use). Fast Horse, an Oglala, called it *pezhuta*, "medicine."

Among the Teton Dakota this plant was used for the smoke treatment. The dried root having been comminuted and fired, the smoke was inhaled for cold in the head, and aching parts were bathed in it. The root was boiled, the decoction being drunk for internal pains.

MALVASTRUM COCCINEUM (Pursh) A. Gray. Red False Mallow.

Heyoka ta pezhuta (Dakota), "medicine of the *heyoka*" (*pezhuta*, medicine; *heyoka*, a dramatic order among the Dakota; *ta*, the genitive sign).

This plant possesses to a large degree the mucilaginous property which is in some degree common to all species of this family. On account of this property the Dakota *heyoka* utilized it by chewing it to a paste, which was rubbed over hands and arms, thus making them immune to the effect of scalding water, so that to the mystification and wonderment of beholders these men were able to take up pieces of hot meat out of the kettle over the fire.

The plant was also chewed and applied to inflamed sores and wounds as a cooling and healing salve.

VIOLACEAE

VIOLA SP.

Among the Omaha children violets were used in playing a game. In springtime a group of children would gather a quantity of violets; then, dividing into two equal parties, one party took the name of their own nation and the other party took another, as for instance Dakota. The two parties sat down facing each other, and each player snapped violets with his opponent till one or the other had none remaining. The party having the greater number of violets remaining, each party having had an equal number at the beginning, was the victor and playfully taunted the other as being poor fighters.

LOASACEAE

NUTTALLIA NUDA (Pursh) Greene.

Toka hupepe (Dakota).

The stems, after being stripped of their leaves, were pounded to extract the gummy yellow juice. This was applied externally as a remedy for fever after it had been boiled and strained.

CACTACEAE

OPUNTIA HUMIFUSA Raf. Prickly Pear. (Pl. 20, *a*.)

Uⁿchela (Dakota). The fruits are called *uⁿchela taspuⁿ*.

Pidahatus (Pawnee).

An amusing summer game played by small boys of the Dakota Nation was the "cactus game." Boys gathered on the prairie where the cactus abounded. One boy who was a swift runner was chosen "to be it," as white children say in games. This boy would take a cactus plant and impale it on a stick. The stick served as a handle by which he held up the plant for the other boys to shoot with their bows and arrows. When a boy hit the target the target holder ran after him and would strike him with the spiny cactus; then he would return to the goal and receive the shots of other boys. Thus the game continued indefinitely at the pleasure of the players.

The fruits were eaten fresh and raw after the bristles had been removed, or they were stewed. They were also dried for winter use. Sometimes from scarcity of food the Indians had to resort to the stems, which they roasted after first removing the spines. The mucilaginous juice of the stems was utilized as a sizing to fix the colors painted on hides or on receptacles made from hides. It was applied by rubbing a freshly peeled stem over the painted object. On account of this mucilaginous property the peeled stems were bound on wounds as a dressing.

LOPHOPHORA WILLIAMSII (Lem.) Coulter. Peyote.

Makaⁿ (Omaha-Ponca). The medicine.

The religious cult associated with this plant has been introduced among the Nebraska tribes from others to the southward. The plant is indigenous to the Rio Grande region, where its cult arose. Thence it spread from tribe to tribe, even to our northern national boundary. This plant is often popularly but erroneously called mescal. The use of peyote and the religious observances connected with it were introduced among the Omaha in the winter of 1906–07 by one of the tribe who returned from a visit to the Oto in Oklahoma. He had been much addicted to the use of alcohol and had heard among the Oto that this religion would cure him. The cult had already been introduced into the Winnebago tribe, whose reservation adjoins that of the Omaha, so when he reached home he sought the advice and help of the leader of the Peyote Society in that tribe. A society was soon formed in the Omaha tribe, and although at first much opposed it grew till it absorbed half the tribe. At the present time its influence has somewhat weakened.

The peyote plant and its cult appeal strongly to the Indian's sense of the mysterious and occult. The religious exercises connected with

a. A CACTUS NATIVE TO NEBRASKA

b. GATHERING BUFFALO BERRIES (LEPARGYRAEA ARGENTEA)

it are attended by much circumstance of ceremony and symbolism. The average Indian, with his psychic inheritance and his physical and psychic environment, naturally attributes to the peyote most wonderful mystic powers. As the Semitic mind could conceive, and the Aryan mind could accept the Semitic conception, that deity may be incarnated in an animal body—that is, a human body—so to the American Indian mind it seems just as reasonable to conceive that deity may dwell in a plant body. So he pays the plant divine honors, making prayers to it or in connection with it, and eating it or drinking a decoction of it in order to appropriate the divine spirit—to induce the good, and exorcise the evil. In brief, the use of peyote by the Indian corresponds to the Christian use of bread and wine in the eucharist.

The body of doctrine and belief connected with this cult is a curious blending of aboriginal American religious ideas with many imbibed by the Indians from Christian missionaries. In the meeting places the worshipers gather in a circle about a fireplace in the center of the lodge or tent. A fire is kept up throughout the meeting. At the west side of the fire sits the leader. In front of him is spread a cloth like an altar cloth; on this lies a peyote top, and at the edge nearest to the leader an open Bible. At his right hand stands a staff symbolically decorated with feather ornamentation. In his hand he carries a fan made of 12 eagle feathers symbolizing the 12 Christian apostles. A water drum is beaten with a low insistent thrumming sound, accompanied by a gourd rattle, while songs are chanted, and the people gaze into the fire or sit with bowed head. Owing to the hypnotic effect of the firelight, the community of thought, abstraction from all extraneous affairs, the droning chant, the thrumming of the drum, and the mental attitude of expectancy induced by the words of the speakers, who discourse on the visions which shall be seen, combined with the physiological effect of the drug, which stimulates the optic center, the people fancy they really see most wonderful visions of spirits. As an example, the vision described by a certain Omaha may be related. It will be observed that his vision was the result of the juxtaposition of a number of experiences and mental processes recalled and immediately induced by the circumstances of the meeting and the physiologic action of the drug. He was an ordinary reservation Indian, who had had some schooling and had been in Washington and other eastern cities. On this occasion the opening reading from the Bible had been the story of the Hebrew prophet taken up to heaven in a chariot of fire. The Indian fell into a trancelike state and afterwards described his vision. He related that Jesus had come for him in an automobile and had taken him up to heaven, where he had seen God in His glory in a splendid city, and with God

he had seen many of the great men of all time, more than he could remember.

ELAEAGNACEAE

LEPARGYREA ARGENTEA (Nutt.) Greene. Buffalo-berry. (Pl. 20, *b*.)

Mashtiⁿcha-puté (Dakota), "rabbit-nose" (*mashtiⁿcha*, rabbit; *puté*, nose).

Zhoⁿ-hoje-wazhide (Omaha-Ponca), or *wazhide ḣuta*, gray *wazhide*,

Haz-shutz (Winnebago), "red-fruit" (*haz*, fruit; *shutz*, red).

Laritsiṭs (Pawnee).

The fruits are used fresh in season and are dried for winter use. The fruit was ceremonially used in feasts given in honor of a girl arriving at puberty. *Padus nana* was ordinarily used, but *Lepargyrea* might be substituted. This was a custom among the Dakota.[1]

ARALIACEAE

PANAX QUINQUEFOLIUM L. Ginseng.

A Pawnee gave the information that ginseng roots in composition with certain other substances were used as a love charm. From various individuals the information was gathered bit by bit severally and adduced, showing that the four species of plants used in compounding this love charm were *Aquilegia canadensis*, *Lobelia cardinalis*, *Cogswellia daucifolia*, and *Panax quinquefolium* or possibly a species of *Ligusticum*. Specimens of the latter were not in hand, but informants spoke of it as *Angelica*. They had become acquainted with *Angelica* of the pharmacists and probably mistook it for their own native *Ligusticum*. It is possible that various combinations of four plants might have been used, but it appears certain that *Aquilegia canadensis* and *Cogswellia daucifolia* were considered most potent. The parts used were seeds of *Aquilegia* and *Cogswellia*, dried roots of *Panax*, and dried roots and flowers of *Lobelia cardinalis*. With these vegetal products was mingled red-earth paint. The possession of these medicines was supposed to invest the possessor with a property of attractiveness to all persons, in spite of any natural antipathy which might otherwise exist. When to these were added hairs obtained by stealth through the friendly offices of an amiably disposed third person from the head of the woman who was desired, she was unable to resist the attraction and soon yielded to the one who possessed the charm.

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[1] Dorsey, Siouan Cults, p. 483.

APIACEAE

WASHINGTONIA LONGISTYLIS (Torr.) Britton. Sweet Cicely.

Cha^n-pezhuta (Dakota); *cha^n*, wood; *pezhuta*, medicine.

Sha^{n}ga-maka^n (Omaha-Ponca), horse-medicine.

Kahtstaraha (Pawnee), "buffalo medicine" (*kahtsu*, medicine; *taraha*, buffalo).

The Omaha and Ponca say that horses were so fond of the roots of *Washingtonia* that if one whistled to them, while holding out the bag of roots, the horses came trotting up to get a taste, and so could easily be caught. An Omaha said that the roots were pounded up to make poultices to apply to boils. A Winnebago medicine-man reported the same treatment for wounds. A Pawnee said that a decoction of the roots was taken for weakness and general debility.

HERACLEUM LANATUM Michx. Cow Parsnip, Beaver Root. (Pl. 21.)

Zhaba-maka^n (Omaha-Ponca), "beaver medicine" (*zhaba*, beaver; *maka^n*, medicine).

A Winnebago medicine-man said the tops of this plant were used in the smoke treatment for fainting and convulsions. According to a Pawnee, the root, scraped or pounded fine and boiled, was applied as a poultice for boils. It was learned from an old Omaha woman that the root was boiled and the decoction taken for intestinal pains and as a physic. An old Omaha medicine-man said the dried roots were pounded fine and mixed with beaver dung, and that the mixture was placed in the hole in which the sacred pole was planted.

COGSWELLIA DAUCIFOLIA (Nutt.) M. E. Jones. Love Seed.

Pezhe bthaska (Omaha-Ponca), "flat herb" (*pezhe*, herb; *bthaska*, flat).

Seeds of this aromatic plant with seeds and various parts of other plants were used as a love charm by men of all tribes in the Plains region. A Pawnee stated that to carry seeds of *Cogswellia* rendered the possessor attractive to all persons, so he would have many friends, all people would serve him well, and if used in connection with certain other plants would make him winning to women, so he might win any woman he might desire.

CORNACEAE

CORNUS AMOMUM Mill. Red Dogwood, Kinnikinnick. (Pl. 22.)

Cha^n-shasha (Dakota), "red wood" (*cha^n*, wood; *shasha*, a reduplication of *sha*, red). So called from the winter coloration of its bark.

Ninigahi (Omaha-Ponca). Contracted from *nini*, pipe, and *igahi*, to mix; to mix [with tobacco] for the pipe.

Ruki-shutsh (Winnebago).

Rapahat (Pawnee), "red-stick" (*ra*, stick; *pahat*, red).

The outer bark was removed, after which the inner bark was scraped and dried for smoking. It is fragrant, and all the tribes were very fond of it.

CORNUS STOLONIFERA Michx. Red Brush, Kinnikinnick.

Cha^{n}-shasha-hi^{n}chake (Dakota), real *cha^{n}-shasha* (*hi^{n}chake*, real, very, indeed).

Ninigahi kte (Omaha-Ponca), real *ninigahi*.

This species is preferred for smoking. It is said to be the best of all, but the Indians describe and name another which was also used, but which I did not succeed in seeing or identifying. The Omaha and Ponca call it *ninigahi gthezhe*, "spotted *ninigahi*."

CORNUS ASPERIFOLIA Michx. Rough Dogwood.

Ma^{n}sa-kte-hi (Omaha-Ponca), "real arrow tree" (*ma^{n}sa*, arrow; *kte*, real; *hi*, plant body).

Ma^{n}si-hotsh (Winnebago).

Nakipistatu (Pawnee), "real arrow tree" (*nahaapi*, tree; *kipis*, arrow; *tatu*, real).

This was the favorite wood for arrow shafts.

ERICACEAE

UVA-URSI UVA-URSI (L.) Britton. Bearberry.

Nakasis (Pawnee), "little tree," "short tree" (*nakas*, tree; *kasis*, short).

The leaves were used for smoking like tobacco.

OLEACEAE

FRAXINUS PENNSYLVANICA Marsh. Ash.

Pseksti^{n} (Dakota).

Tashnánga-hi (Omaha-Ponca).

Rak (Winnebago).

Kiditako (Pawnee).

Ash wood was universally used for making pipestems; it was used also for making bows, and young stems furnished arrow shafts. The ash is one of the trees to which mystic powers are ascribed. J. Owen Dorsey says: "The Omaha have two sacred trees, the ash and the cedar. The ash is connected with the beneficent natural

HERACLEUM LANATUM

Photo by courtesy of George R. Fox, Appleton, Wis.

CORNUS AMOMUM IN BLOOM

a. ASCLEPIAS SYRIACA, FLOWERS

b. HABIT OF ASCLEPIAS SYRIACA

Photos by courtesy of Public Museum of Milwaukee, Department of Education

ASCLEPIAS SYRIACA, FRUITS

Photos by courtesy of Public Museum of Milwaukee, Department of Education

powers. Part of the sacred pole of the Omaha and Ponca is made of ash, the other part being of cottonwood."[1]

The stems of the two principal symbolic objects used in the Wawaⁿ ceremony of the Omaha and the corresponding ceremony of the Hako of the Pawnee were made of ash wood.

Gentianaceae

Dasystephana puberula (Michx.) Small. Gentian.

Makaⁿ chahiwi-cho (Winnebago), "blue-blossom medicine" (*makaⁿ*, medicine; *chahiwi*, blossom; *cho*, blue).

Pezhuta-zi (Dakota), "yellow medicine" (*pezhuta*, medicine; *zi*, yellow). So called because of the color of the roots.

A decoction of the root is taken as a tonic; it is so used alone and also in combination with other medicinal plants.

Asclepiadaceae

Asclepias tuberosa L. Butterfly Weed, Pleurisy Root.

Makaⁿ saka (Omaha-Ponca), "raw medicine"; (*saka*, raw; *makaⁿ saka thata i*, medicine they eat raw). Another name given is *kiu makaⁿ*, wound medicine. The name raw medicine was given because this root was used without boiling.

The root was eaten raw for bronchial and pulmonary trouble. It was also chewed and put into wounds, or pulverized when dry and blown into wounds. It was applied as a remedy for old, obstinate sores. In the Omaha tribe this medicine and its rites belonged to the Shell Society. A certain member of the society was the authorized guardian or keeper of this medicine. It was his prerogative to dig the root and distribute bundles of it to the members of the society. The ceremonials connected with the digging, preparation, consecration, and distribution occupied four days. In this connection it may not be out of place to note that four is the dominant number in all ritual and in all orientation in space and time among the Plains tribes, just as the number seven is dominant with some other peoples. Whether four or seven be the dominant number depends on whether the four cardinal points of the horizon are given preeminence or whether equal place is given also to the three remaining points, the Zenith, the Nadir, and the Here.

Asclepias syriaca L. Milkweed. (Pls. 23, 24.)

Waĥtha (Omaha-Ponca).

Mahiŋtsh (Winnebago).

Karípiku (Pawnee).

This plant is used for food at three stages of its growth—the young sprouts in early spring, like asparagus sprouts; the clusters

[1] Siouan Cults, p. 390.

of floral buds; and the young fruits while firm and green. It is prepared by boiling. Small boys used the fiber of the mature stalks of this plant for popgun wads, chewing it for the purpose.

When the Omaha first saw cabbage and noted its use boiled, as they boiled *waĥtha*, they likened it to that, and so named cabbage *waĥtha waĥe*, "white man's *waĥtha*." Likewise the Pawnee named cabbage *karipiku tsahiks-taka*, "white man's *karipiku*" (*tsahiks*, person; *taka*, white).

ASCLEPIAS EXALTATA (L.) Muhl. Tall Milkweed.

Waĥtha-ska (Omaha-Ponca), white *waĥtha* (*ska*, white; *waĥtha*, as stated before, is the Omaha-Ponca name of *Asclepias syriaca*).

The root was eaten raw as a remedy for stomach trouble.

CONVOLVULACEAE

IPOMOEA LEPTOPHYLLA Torr. Bush Morning-glory. (Pls. 25, 26.)

Kahts-tuwiriki (Pawnee), "whirlwind medicine" (*tuwiriki*, whirlwind). So called because of the peculiar twisted nature of the fibrovascular system.

Among the Pawnee the large, perennial storage root of this xerophytic plant is highly prized as a remedy for nervousness and bad dreams. For this purpose the smoke treatment was used. For alleviation of pain the pulverized root was dusted on the body with a deer tail or with a feather brush. It was also used to revive one who had fainted.

CUSCUTA PARADOXA Raf. Dodder, Love Vine.

Hakastahkata (Pawnee), "yellow vine" (*hakastah*, vine; *kata*, yellow).

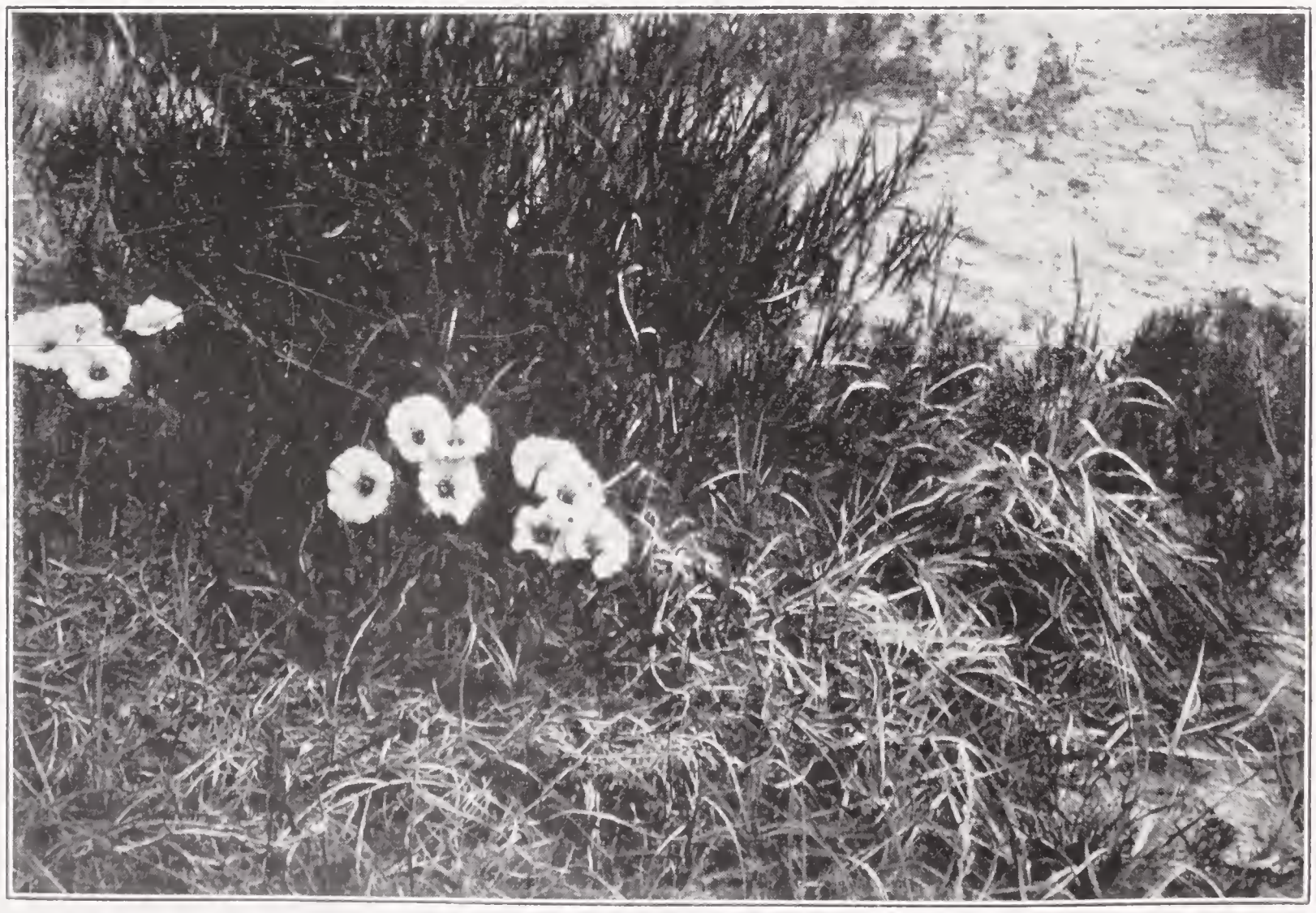
The dodder vine was used by Pawnee maidens to divine whether their suitors were sincere. A girl having plucked a vine, with the thought of the young man in mind tossed the vine over her shoulder into the weeds of host species of this dodder. Then, turning round, she marked the plant on which the vine fell. The second day after she would return to see whether the dodder had attached itself and was growing on its host. If so, she went away content with full assurance of her lover's sincerity and faithfulness. If the dodder had not twined and attached itself, she took it as a warning not to trust him.

Dodder was said to be used as a dyestuff to give an orange color to feathers. For this purpose the vines were boiled and the materials to be dyed were dipped. A Mexican Indian now living at

IPOMOEA LEPTOPHYLLA (BUSH MORNING-GLORY). AN ENTIRE PLANT, SHOWING THE LARGE ROOT, ABOUT 4 FEET LONG

Photo by courtesy of Dr. R. J. Pool, University of Nebraska

a. IPOMOEA LEPTOPHYLLA (BUSH MORNING-GLORY), A PERENNIAL FLOWERING PLANT NATIVE IN THE SAND HILLS OF NEBRASKA, SHOWING HABIT



b. IPOMOEA LEPTOPHYLLA (BUSH MORNING-GLORY)

Photos by courtesy of Dr. R. J. Pool, University of Nebraska

Pine Ridge said his people call it rattlesnake food and say that rattlesnakes take it into their dens for food.

Boraginaceae

Lithospermum canescens (Michx.) Lehm.

Bazu-hi (Omaha-Ponca).

Children used the root of this plant in sport to chew with their gum (gum of *Silphium laciniatum*) to make it of a red color. The flowers of this plant were likewise used to color gum yellow.

Verbenaceae

Verbena hastata L. Wild Verbena.

Cha^{n}haloga pezhuta (Dakota); *pezhuta*, medicine.

Pezhe maka^{n} (Omaha-Ponca); *pezhe*, herb; *maka^{n}*, medicine.

Among the Teton Dakota the leaves were boiled to make a drink as a remedy for stomach ache. Among the Omaha the leaves were steeped merely to make a beverage like tea.

Menthaceae

Monarda fistulosa L. Wild Bergamot, Horsemint.

Ḣeȟaka ta pezhuta (Dakota), "elk medicine" (*ḣeȟaka*, elk; *pezhuta*, medicine; *ta*, genitive sign); or *ḣeȟaka ta wote*, food of the elk (*wote*, food).

Pezhe pa (Omaha-Ponca), "bitter herb" (*pa*, bitter; *pezhe*, herb).

Tsusahtu (Pawnee), ill smelling.

By the Teton Dakota the flowers and leaves are boiled together to make a medicine which is drunk to cure abdominal pains.

The Winnebago used for pimples and other dermal eruptions on the face an application made by boiling the leaves.

Monarda fistulosa var. Washtemna.

Waḣpe washtemna (Dakota), "fragrant leaves" (*waḣpe*, leaf; *washte*, good; *mna*, odorous). This form is one of the plants connected with the Sun dance, according to J. Owen Dorsey.[1]

Izna-kithe-iga hi (Omaha-Ponca), referring to its use in compounding a pomade for the hair. Sometimes called *pezhe-pa mi^{n}ga* in distinction from the other *pezhe-pa*, in reference to its finer essence and more delicate plant body (*mi^{n}ga*, female; female *pezhe-pa*).

T'sostu (Pawnee), meaning, if any, not found.

[1] Siouan Cults, p. 454.

In addition to these two forms, the Pawnee, as said before, recognize and name two other forms. All these four forms are included in our taxonomy under the name *Monarda fistulosa*. The two remaining forms, according to the Pawnee classification and nomenclature, are *tsakus tawirat* and *parakaha*. The latter name, *parakaha*, signifies "fragrant"; *tsakus tawirat*, "shot many times still fighting" (*tsakus*, shot many times; *tawirat*, still fighting). In the order of decreasing desirability for fragrance the Pawnee classify the four forms in this order: *parakaha*, *tsakus tawirat*, *tsostu*, and *tsusahtu*, which last name, meaning ill smelling, shows that it is undesirable, according to their suspectibilities, for this purpose. One or more of the other forms may often be found wherever the last, *tsusahtu*, the common type form of *Monarda fistulosa*, is found. The Pawnee characterize them thus: *tsusahtu*, with stiff strong stems; *tsostu*, with weaker stems and smaller leaves; the next two with weak stems, the most fragrant one, *parakaha*, with stems "as weak as straw." But they also find differences in the roots, and they say these must be compared in order to make identification certain.

The differences noted by the Indians among these varieties, if we may be allowed to call them varieties, are fixed and hereditary and not accidental or dependent on season or situation. Of this I am assured by my own experience with living specimens of the two forms designated by the Dakota *heȟaka ta pezhuta* and *waȟpe washtemna*. I have transplanted specimens of these two forms from the wild state and have had them under observation at all seasons for five years. I have also noted these two forms in the wild state standing in close proximity to each other.

I give this extended discussion because I have found taxonomists reluctant to admit the possibility of this distinction; at the same time they did not put it to the proof.

HEDEOMA HISPIDA Pursh. Rough Pennyroyal.

Maka chiaka (Dakota).

An infusion of the leaves was used as a remedy for colds. It was used also as a flavor and tonic appetizer in diet for the sick.

MENTHA CANADENSIS L. Wild Mint.

Chiaka (Dakota).

Pezhe nubthoⁿ (Omaha-Ponca), "fragrant herb" (*nubthoⁿ*, fragrant).

Kahts-kiwahaaru (Pawnee); "swamp medicine" (*kahts*, from *kahtsu*, medicine; *kiwahaaru*, swamp).

Wild mint was used by all the tribes as a carminative, for this purpose being steeped in water for the patient to drink and sweetened with sugar. Sometimes this infusion was used as a beverage, like tea, not alone for its medicinal property but for its pleasing aromatic flavor.

The Dakota used mint as a flavor in cooking meat. They also packed it with their stores of dried meat, making alternate layers of dried meat and mint.

A Winnebago informant said that traps were boiled with mint in order to deodorize them so that animals might not be deterred by the scent of blood from entering them.

AGASTACHE ANETHIODORA (Nutt.) Britton. Fragrant Giant Hyssop, Wild Anise.

The leaves of this plant were commonly used to make a hot aqueous drink like tea to be taken with meals. It was also used as a sweetening flavor in cookery.

SOLANACEAE

PHYSALIS HETEROPHYLLA Nees. Ground Cherry.

Tamaniohpe (Dakota).

Pe igatush (Omaha-Ponca); *pe*, forehead; *igatush*, to pop. The name has reference to the use by children of the inflated persistent calices which they pop on the forehead in play.

Nikakitspak (Pawnee); *nikako*, forehead; *kitspak*, to pop.

The fruits of the edible species, *P. heterophylla*, are made into a sauce for food by all these tribes. When a sufficient quantity of them was found they were dried for winter. When the Dakota first saw figs they likened them to *Physalis* (*Tamaniohpe*), and called them *Tamaniohpe washichu*^{n}, "white man's *tamaniohpe*."

PHYSALIS LANCEOLATA Michx.[1] Prairie Ground Cherry.

Maka^{n} *bashaho*^{n}*-sho*^{n} (Omaha-Ponca), "crooked medicine" (*bashasho*^{n}*sho*^{n}, crooked, referring to the root of this species).

Ha^{n}*pok-hischasu* (Winnebago), "owl eyes" (*ha*^{n}*pok*, owl; *hischasu*, eyes).

The root of this plant was used in the smoke treatment. A decoction of the root was used for stomach trouble and for headache. A dressing for wounds was also made from it.

NICOTIANA QUADRIVALVIS Pursh. Tobacco. (Pl. 27, *b*.)

Cha^{n}*di* (Dakota); Teton dialect, *cha*^{n}*li*.

Nini-hi (Omaha-Ponca).

This species of *Nicotiana* was cultivated by all the tribes of Nebraska. Since the advent of Europeans tobacco is one of the crops whose culture has been abandoned by these tribes, and they have all lost the seed of it, so that the oldest living Omaha have never seen it growing; but they sometimes receive presents of the prepared tobacco

[1] This is the species which is intended by the reference on p. 584 of The Omaha Tribe, *Twenty-seventh Rep. Bur. of Amer. Ethn.* The reference here names *Physalis viscora*, no doubt an error for *P. viscosa*. But *P. viscosa* is native to the Atlantic coast and is not found in the territory of the Omaha.

from other tribes to the north, who are still growing it. From an old man, Long Bear, of the Hidatsa tribe in North Dakota, who was then 73 years old, I obtained specimens and seed in 1908, by which I was able to determine the species. I planted the seed and have had it growing every year since. The plant, when full grown, is only about 60 cm. or 70 cm. in height. It is very hardy and of quick maturity, so that ripe seed will be found in about 60 or 65 days after coming up, and fruit bearing continues till frost comes.

According to Nuttall, *Nicotiana quadrivalvis* was cultivated by all the tribes along the Missouri.[1]

A Pawnee informant said that his people in the old time prepared the ground for planting this tobacco by gathering a quantity of dried grass, which was burned where the patch was to be sown. This kept the ground clear of weeds, so that nothing grew except the tobacco which was planted. The crop was allowed to grow thick, and then the whole plant—leaves, unripe fruit capsules, and the tender, small parts of the stems—was dried for smoking. The unripe seed capsules, dried separately, were specially prized for smoking on account of the flavor, pronounced by the Indians to be like the flavor now found in the imported Turkish tobacco.

A Winnebago informant told me that his people prepared the tobacco by picking off the leaves and laying them out to dry. Next day the partially dry leaves, limp and somewhat viscid, were rolled like tea leaves and again laid to dry. When fully dry the leaves were rubbed fine and stored away. In this finished state the tobacco looks somewhat like gunpowder tea. The Indians said it was of very pleasant odor for smoking. The species of tobacco which was cultivated by the Winnebago, as well as the other tribes of the eastern woodland region, was *Nicotiana rustica* L. It appears that this species was cultivated by all the tribes from the Mississippi River eastward to the Atlantic Ocean. It is said that the woodland tribes eagerly accepted presents of prepared tobacco of the species *Nicotiana quadrivalvis* from the tribes of the plains region and sought to obtain seed of the same, but the plains tribes jealously guarded against allowing the seed to be exported to their woodland neighbors.

Scrophulariaceae

Pentstemon grandiflorus Nutt. Wild Fox-glove.

A Pawnee informant said that he uses this plant as a remedy for chills and fever, but it is not of common knowledge and use. The preparation is a decoction of the leaves, taken internally.

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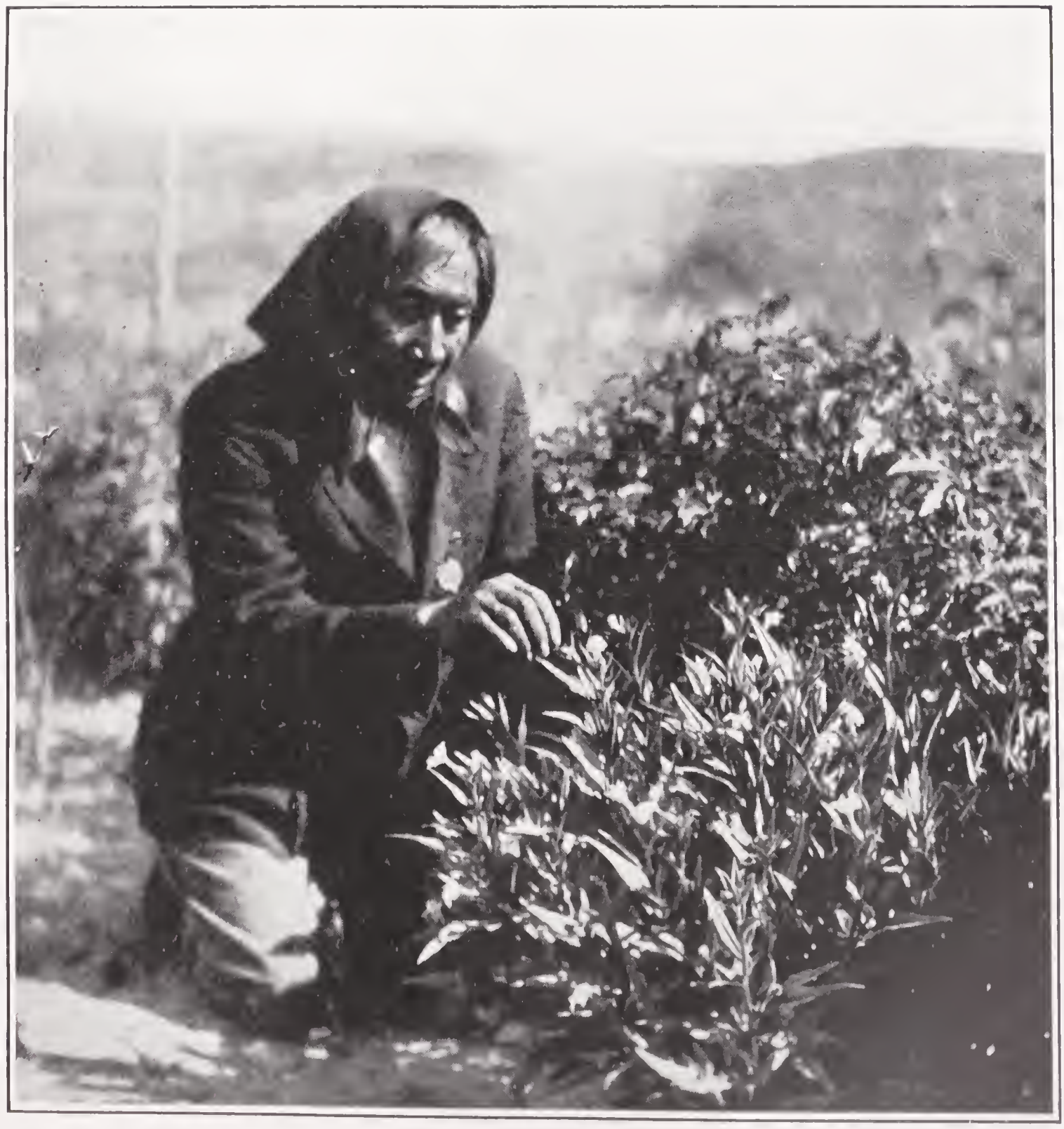
[1] Pickering, Chronological History of Plants, p. 741.

a. PEPO FOETIDISSIMA (WILD GOURD) IN BLOOM



b. STRIKES TWO, AN AGED MAN OF THE ARIKARA TRIBE, GATHERING HIS

Plantaginaceae

Plantago major L. Plantain.

Sinie maka^{n} (Omaha-Ponca).

A Ponca gave me the information that a bunch of leaves of this plant made hot and applied to the foot is good to draw out a thorn or splinter.

Rubiaceae

Galium triflorum Michx. Fragrant Bedstraw, Lady's Bouquet.

Wau-pezhe (Omaha-Ponca), woman's herb, or *wau-inu-maka*^{n}, woman's perfume (*wau*, woman).

The plant was used by women on account of its fragrance, a delicate odor given off in withering, which resembles the odor of sweet-grass, a handful of the plant being tucked under the girdle.

Caprifoliaceae

Sambucus canadensis L. Elderberry.

Chaputa (Dakota); *chaputa-hu*, elder bush.

Wagathahashka (Omaha-Ponca); *wagathahashka-hi*, elder bush.

Skirariu (Pawnee).

The fruits were used for food in the fresh state. The larger stems of the bush were used by small boys for making popguns. A pleasant drink was made by dipping the blossoms into hot water.

Viburnum lentago L. Black Haw, Nannyberry.

Mna (Dakota); *mna-hu*, black haw bush.

Na^{n}*shama*^{n} (Omaha-Ponca).

Wuwu (Winnebago).

Akiwasas (Pawnee); naming names.

The fruits were eaten from the hand, not gathered in quantity.

Viburnum opulus L. "High-bush Cranberry," Pembina.[1]

In the north, where *Sambucus canadensis* is not found, boys made popguns from stalks of *Viburnum opulus* after removing the pith.

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[1] The name pembina is herewith proposed as a popular name for this shrub because of the atrocious ineptness of the name "high-bush cranberry," since the berry of *Viburnum* is nothing like a cranberry, and also because of the fact that the name pembina is already commonly applied to this shrub and its fruit by the people of northern North Dakota and Manitoba. The word pembina is a white man's corruption of the name of this berry in the Chippewa language, which is *nepin-minan*, summer-berry; *nepin*, summer; and *minan* berry. The pronunciation of pembina is indicated thus: pĕm′-bĭ-na. This name was applied to a river and mountain in North Dakota, and subsequently to a town and county of that State. The Chippewa call the river *Nepin-minan Sipi* (Summer-berry River), because of the abundance of these berries growing along the course of that stream.

They made the piston from a piece of *Amelanchier alnifolia* or of the young growth of *Quercus macrocarpa.* The fibrous inner bark of *Ulmus americana* and of *U. fulva* was used for popgun wads. In the north, where *Betula papyrifera* is found, its papery bark was chewed to a pulp and used for this purpose, while on the western prairie the tops of *Artemisia* were chewed and so used.

SYMPHORICARPOS SYMPHORICARPOS (L.) MacM. Coral Berry, and S. OCCIDENTALIS Hook. Wolf Berry, Buck Brush.

Zuzecha-ta-wote sapsapa (Dakota); black snake food (*zuzecha*, snake; *wote*, food; *ta*, genitive sign; *sapsapa*, reduplication of *sapa*, black).

I^{n}shtogaxte-hi (Omaha-Ponca), eye-lotion plant (*i^{n}shta*, eye).

The leaves were steeped to make an infusion used for weak or inflamed eyes.

CUCURBITACEAE

PEPO FOETIDISSIMA (H. B. K.) Britton. Wild Gourd. (Pl. 27, *a.*)

Wagamu^{n} pezhuta (Dakota), pumpkin medicine (*wagamu^{n}*, pumpkin; *pezhuta*, medicine).

Niashiga maka^{n} (Omaha-Ponca), human-being medicine (*niashiga*, human being; *maka^{n}*, medicine). They say it is male (*niashiga maka^{n} nuga*) and female (*niashiga maka^{n} miga*).

This is one of the plants considered to possess special mystic properties. People were afraid to dig it or handle it unauthorized. The properly constituted authorities might dig it, being careful to make the prescribed offering of tobacco to the spirit of the plant, accompanied by the proper prayers, and using extreme care not to wound the root in removing it from the earth. A man of my acquaintance in the Omaha tribe essayed to take up a root of this plant and in doing so cut the side of the root. Not long afterward one of his children fell, injuring its side so that death ensued, which was ascribed by the tribe to the wounding of the root by the father.

This plant is one which is held in particularly high esteem by all the tribes as a medicinal agent. As its range is restricted to the drier parts of the Great Plains, it happens that since the tribes are confined to reservations they can not get it as easily as they did in old times. This explains why, when I have exhibited specimens of the root in seeking information, the Indians have asked for it. While they fear to dig it themselves, after I have assumed the risk of so doing they are willing to profit by my temerity; or it may be that the white man is not held to account by the Higher Powers of the Indian's world.

The root is used medicinally according to the doctrine of signatures, simulating, it is believed, the form of the human body, and

VARIETIES OF SQUASHES AND PUMPKINS CULTIVATED BY TRIBES OF INDIANS OF NEBRASKA FROM IMMEMORIAL TIME

thought to be male and female. As a remedy for any ailment a portion of the root from the part corresponding in position to the affected part of the patient's body is used—for headache or other trouble in the head some of the top of the root is used; for abdominal trouble a bit of the middle of the root; and so on.

A number of species of Cucurbitaceæ were of undoubted aboriginal American culture, as attested by the writings of the earliest explorers, missionaries, and settlers, as well as by the stories, traditions, myths, and religious ceremonies of the various tribes. From all the evidence I have it appears that the tribes of Nebraska prior to European contact certainly cultivated squashes and pumpkins of several varieties, gourds, and possibly watermelons. (Pl. 28.)

When we seek the region in which may possibly be found the original prototypes of the cultivated species grown by the tribes of Nebraska, naturally we must look to the region of the Rio Grande or beyond.

CUCURBITA LAGENARIA L. Dipper Gourd.

Wamnuha or *wakmu* (Dakota).

Peĥe (Omaha-Ponca).

Among the tribes generally the gourd was grown in order to provide shells of which to make rattles. For this purpose the gourd was indispensable, as rattles made therefrom were essential for all ritualistic music. In order to fashion a rattle, the contents of the gourd were removed and a handle was attached. Seeds of *Arisaema triphyllum* or small gravel were placed in the shell.

PEPO PEPO (L.) Pumpkin.

Wamnu (Dakota); Teton dialect, *wagamuⁿ*.

Wataⁿ (Omaha-Ponca).

Since the advent of Europeans and the consequent disturbance of the aboriginal activities the tribes have lost many of the varieties of their old-time cultivated plants. Some varieties lost by one tribe are still retained by some other tribe, while the latter probably no longer enjoys plants still in possession of the former. Of their old-time squashes the Omaha can describe the following eight varieties, although they have lost the seed of most of them. They do not distinguish between pumpkin and squash, but call them both *wataⁿ* with descriptive modifiers affixed. 1. *Wataⁿ ĥti*, "real squash" (*ĥti*, real). This term would seem to indicate that this variety has been longest known by the tribe. It is described as being spherical in form, yellowish in color, "like a cottonwood leaf in the fall." 2. *Wataⁿ miĥa*, small, spherical, spotted black and green. 3. *Wataⁿ nide bazu*, large oval, pointed at the ends, greenish in color. 4. *Wataⁿ kukuge*, speckled. 5. *Wataⁿ miĥa snede*, long *wataⁿ miĥa*.

6. *Wata*^{n} *mika ska*, white *wata*^{n} *mika*. 7. *Wata*^{n} *mika saba*, black *wata*^{n} *mika*. 8. *Wata*^{n} *mika zi*, yellow *wata*^{n} *mika*. These last four squashes, called *wata*^{n} *mika*, were small summer or fall squashes.

The Omaha planted their squashes at the time of blossoming of the wild plum.

Cucurbita maxima of Tropical or Subtropical America. The *pumpkin* called in Brazilian "jurumu" (Marcgr. 44), in Carib "jujuru" or "babora" (Desc.), and cultivated from early times: "pompions" were seen by Columbus in 1493 on Guadalope (F. Columb. 47) . . . C. maxima was observed by De Soto in 1542 in Florida, and is known to have been cultivated by the North American tribes as far as the St. Lawrence.[1]

April 12, 1528 (Cabeza de Vaca, and Churchill Coll.), arrival of exped. of Pamphilo de Narvaez on north side of Gulf of Mexico, west of Mississippi R. Landed, proceeded inland, and observed pumpkins and beans cultivated by the natives.[2]

About their howses they have commonly square plotts of cleered grownd, which serve them for gardens, some one hundred, some two hundred foote square, wherein they sowe their tobacco, pumpons, and a fruit like unto a musk million, but lesse and worse, which they call macock gourds, and such like, which fruicts increase exceedingly, and ripen in the beginning of July, and contynue until September; they plant also the field apple, the maracock, a wyld fruit like a kind of pomegranett, which increaseth infinitlye, and ripens in August, contynuing untill the end of October, when all the other fruicts be gathered, but they sowe nether herb, flower, nor any other kynd of fruict.[3]

PEPO MAXIMA (Duch.) Peterm. Squash.

This species is found in tropical and subtropical North America.

The *squash*, called by the New England tribes "*askutasquash*" (R. Will.), and cultivated from early times:—observed under cultivation by the natives by W. Wood, R. Williams, and Josselyn; is known to have been cultivated throughout our middle and southern States; by the natives in the West Indies, as appears from Dalechamp pl. 616, and was seen by Chanvalon on Martinique (Poiret dict. nat. XI, 234.) [4]

To the southwest, whence came the crop plants of aboriginal culture in Nebraska, the remains in ruins sometimes reveal the identity of plants of ancient culture there.

The occurrence of squash seeds in some of the mortuary bowls is important, indicating the ancient use of this vegetable for food. It may, in this connection, be borne in mind that one of the southern clans of the Hopi Indians was called the Patuñ or Squash family.[5]

Pepo pepo, Dr. J. H. Coulter says, "Has a naturalized variety in southern and western Texas, ... (*C. texana* Gray)." [6]

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[1] Pickering, Chronological History of Plants, pp. 709–710.
[2] Ibid., p. 869.
[3] William Strachey, Historie of Travaile into Virginia Britannia, p. 72 (1612).
[4] Pickering, op. cit., p. 747.
[5] Fewkes, Two Summers' Work in Pueblo Ruins, p. 101.
[6] Coulter, Botany of Western Texas, p. 124.

Pumpkin seeds have been found in old Pawnee graves in Nebraska.

The squash is mentioned in the Onondaga creation myth, showing that it has been in cultivation by that tribe from ancient times, and this is evidence of its wide distribution from the area of its origin.[1]

Religious expression is one of the most conservative elements and does not readily take up any new thing, hence the religious songs of a people indicate those things which have been for a long time familiar to that people. Allusion is made to the squash in some of the oldest religious songs of the Pima tribe in the southwest. One of the most ancient hymns to bring rain is the following.

Hi-ilo-o ya-a-a! He the All-seeing
Sees the two stalks of corn standing;
He's my younger brother. Hi-ilo-o ya-a-a!
He the All-seeing sees the two squashes;
He's my younger brother. Hi-ilo-o ya-a-a!
On the summit of Ta-atukam sees the corn standing;
He's my younger brother. Hi-ilo-o ya-a-a!
On the summit of Ta-atukam sees the squash standing;
He's my younger brother. Hi-ilo-o woiha!

Another Pima rain song:

Hi-ihiya naiho-o! The blue light of evening
Falls as we sing before the sacred âmĭna.
About us on all sides corn tassels are waving.
Hitciya yahina! The white light or day dawn
Yet finds us singing, while corn tassels are waving.
Hitciya yahina-a! The blue light of evening
Falls as we sing before the sacred âmĭna.
About us on all sides corn tassels are waving.
Hitciya yahina! The white light of day dawn
Yet finds us singing, while the squash leaves are waving.[2]

CUCURBITA FICIFOLIA Bouché. (*C. melanosperma*, A. Br.)

The specimens correspond closely with the description of this species (hitherto known only as cultivated in European gardens and conjectured to be from the East Indies) excepting in the shape of the leaves, which have the lobes (often short) and sinuses acute instead of rounded. Guadalajara, cultivated; September (620).—The fruit, called "cidra cayote" or "chila cayote," is about a foot in length, resembling a watermelon in appearance, with a hard outer shell, the contents white and fibrous, and seeds black. It keeps for many months without decay. A preserve is made of the inner fibrous portion. The name "cayote," given to this and other cucurbitaceous species in Mexico, may be the equivalent of the "chayote" of Cervantes and the "chayotli" of Hernandez.[3]

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[1] Hewitt, Iroquoian Cosmology, p. 174.
[2] Russell, The Pima Indians, p 332.
[3] Watson, Contributions to American Botany, p. 414.

CITRULLUS CITRULLUS (L.) Karst. Watermelon. (Pls. 29, 29A.)

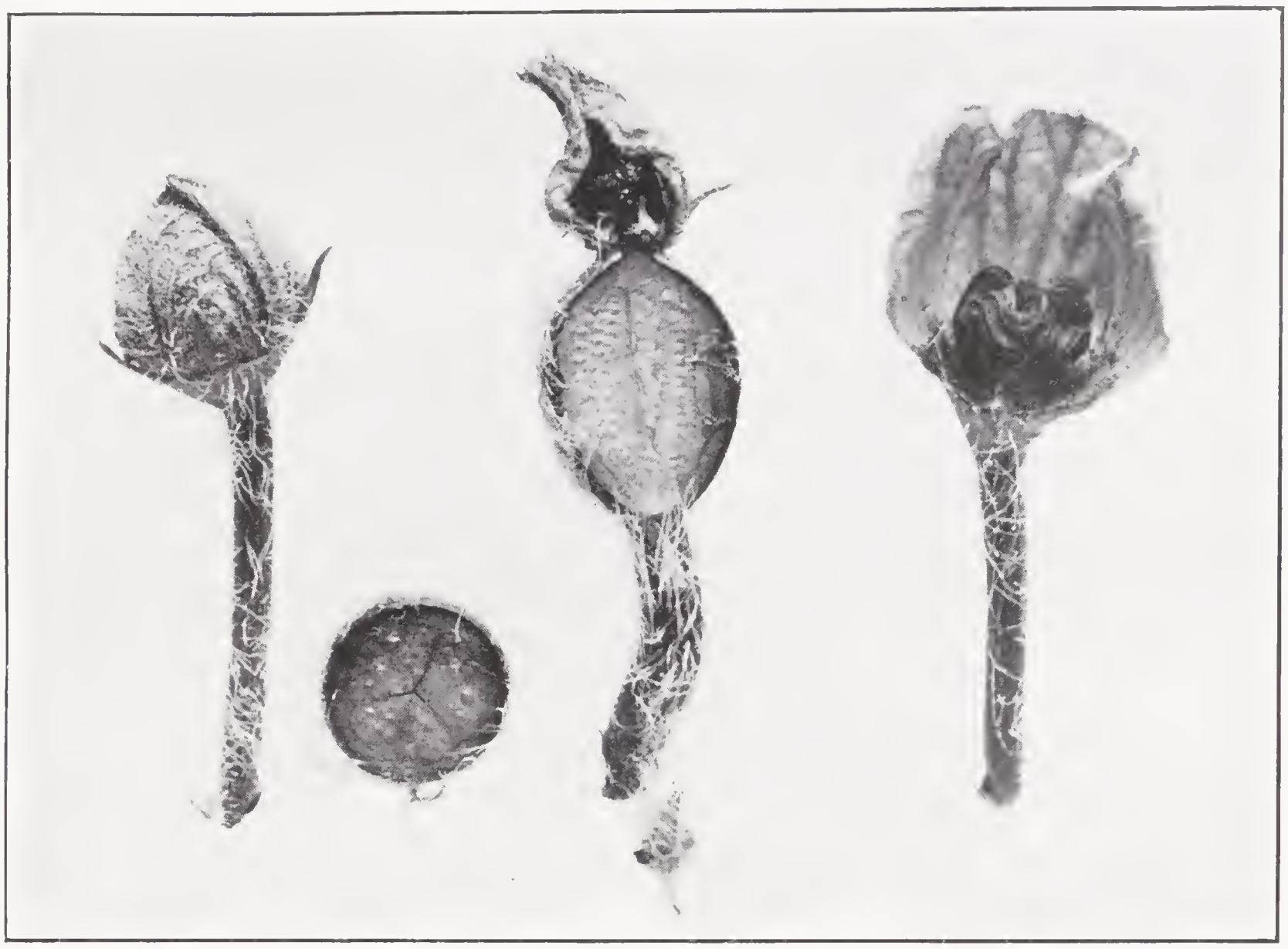
Saka yutapi (Dakota), Santee dialect, eaten raw (*saka*, raw); Yankton and Teton dialect, *shpa^{n}shni yutapi*, eaten uncooked (*shpa^{n}shni*, uncooked).

Saka thide (Omaha-Ponca), or *saka thata*, eaten raw (*saka*, raw).

Wathaka ratdshe (Oto).

When I first inquired of the Omaha in regard to their ancient cultivated crops, they named watermelons as one of the crops grown from time immemorial. They said they had a kind of watermelon which was small, round, and green, having a thin rind and red flesh, with small, black, shining seeds; that it was different from the melons now grown from seed introduced since the coming of white men. I read the statement made by an early explorer coming up the Missouri River that the Oto brought presents of watermelons to the boat. I received from the Ponca, the Pawnee, and the Cheyenne an account which was perfectly uniform with that I had from the Omaha, even to the gestural description of the melon. Lastly, I was told by a white man who was born in northern Texas and had been familiar all his life with the natural characteristics of northern Texas and southern Oklahoma, that he had often found and eaten wild watermelons on the sand bars and banks of Red River, Pecos River, and other streams of northwestern Texas. He said further that his father had told him of finding them on still other streams of that region. This man described the wild watermelons to me exactly as all the tribes before mentioned had described their cultivated melons.

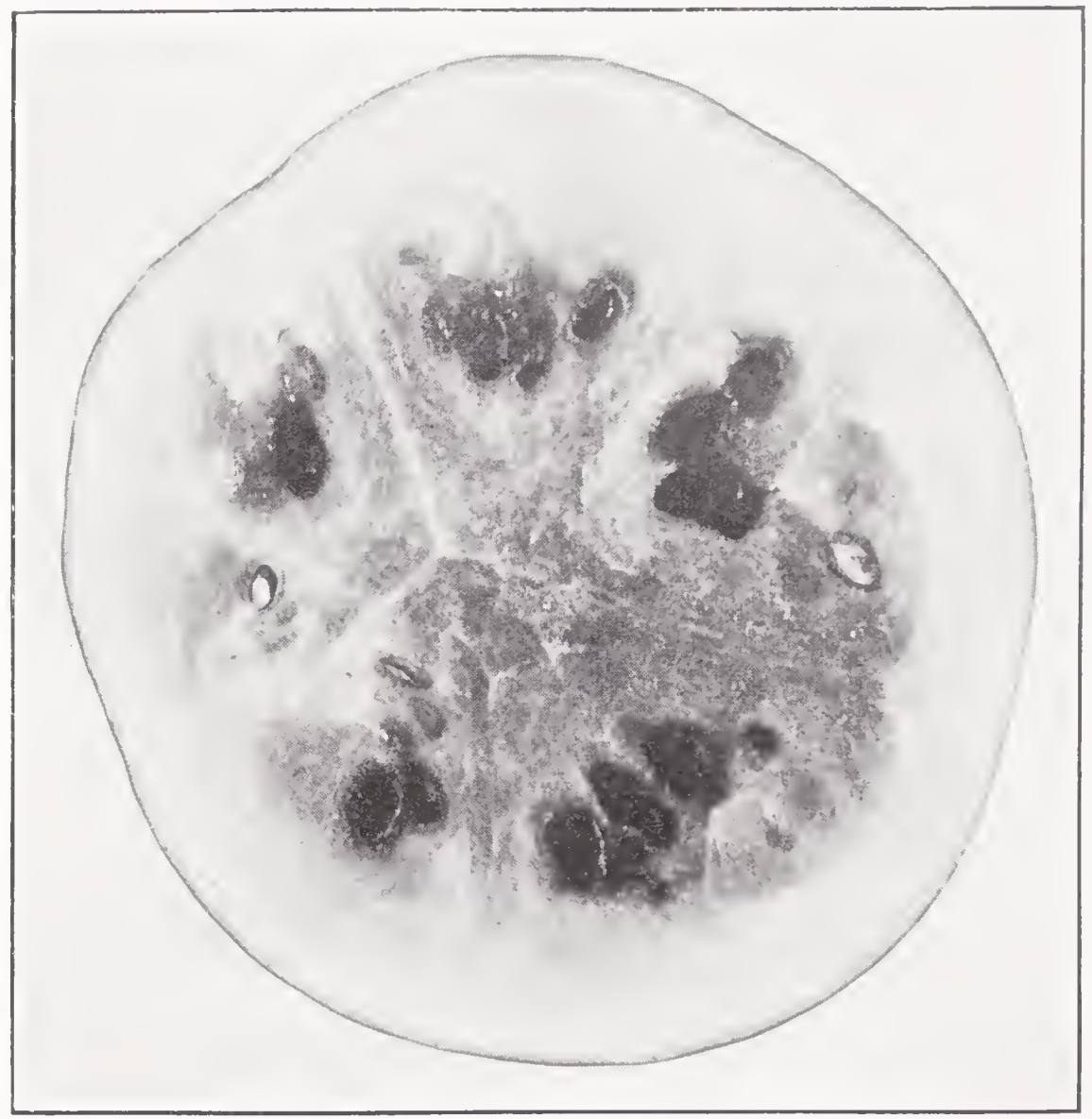
This hitherto unthought of probability of the presence on the American continent of an indigenous species of *Citrullus* caused me to make search through the literature and to make inquiry by correspondence, with the results I have here appended. The more I searched into the matter the more unlikely it seemed to me that even so desirable a fruit as the watermelon, should it be granted to have been introduced by the Spaniards at the time of their very first settlement, could have been disseminated with such astonishing rapidity and thoroughness as to be found so common among so many tribes of eastern North America from the Gulf of Mexico to the Great Lakes, and from the Atlantic coast to the Great Plains. Such a result would be all the more astonishing, considering the barriers to be passed in its passage from tribe to tribe; barriers of racial antagonism, of diverse languages, of climatic adaptation, and the ever-present barrier of conservatism, of unwillingness of any people to adopt a new thing. But if none of these barriers had intervened, and if each tribe had zealously propagated and distributed as rapidly as possible to its neighbors, it can scarcely be believed that time



a. STAMINATE AND PISTILLATE FLOWERS OF WATERMELON GROWN FROM SEED OBTAINED FROM PENISHKA, AN OLD MAN OF THE PONCA TRIBE

b. UNIT OF VINE OF ABOVE

Photos by courtesy of W. E. Safford, U. S. Department of Agriculture



WATERMELON GROWN FROM SEED OBTAINED FROM PENISHKA, AN OLD MAN OF THE PONCA TRIBE

Photos by courtesy of W. E. Safford, U. S. Department of Agriculture

enough had elapsed for this to be accomplished at the first contact of the French and English explorers. The watermelons grown by the various tribes seem to be of a variety distinct from any of the many known varieties of European introduction.

I append here some quotations from literature which I have found in various sources bearing on the subject.

J. M. Coulter (Cont. U. S. Nat. Herb., vol. II, p. 123, Botany of Western Texas), after describing adds: "Said by Dr. Havard to be found wild in many places west of the Pecos."

Concerning its origin, C. Conzatti, in "Los Géneros Vegetales Mexicanos," p. 348, states:

> . . . Es género introducido del Viejo Mundo, y de él se cultiva entre nosotros una de las dos especies que conprende: *C. vulgaris* Schrad., ó "Cidra-cayote."[1]

According to De Bry the watermelon is—

> Une plante dont l'origine est incertaine d'après les auteurs. Linné (*Sp.*, p. 1435) dit: "Habitat in Apulia, Calabria, Sicilia." Seringe (*Prodr.*, III, p. 301) dit: "in Africa et India." Puis il ajoute une variété décrite au Brésil par Marcgraf, ce qui complique encore la question. . . .
>
> La planche et le texte de Marcgraf (*Bras.*, p. 22) me paraissent bien s'appliquer à la Pastèque. D'un autre côté, rien ne prouve que la plante n'eût pas été apportée au Brésil pas les Européens, si ce n'est le fait d'un nom vulgaire *Jace*, mais l'argument n'est pas fort. Marcgraf cite aussi des noms européens. Il ne dit pas que l'espèce fût spontanée, ni très généralement cultivée. Sloane l'indique comme cultivée à la Jamaïque (I, p. 226), sans prétendre q'elle fût américaine, et assurément le silence des premiers auteurs, sauf Marcgraf, le rend bien peu probable.[2]
>
> Je conclus de ce qui précède que toutes les espèces de *Citrullus* énumérées dans la synonymie que j'ai donnée ci-dessus n'en font qu'une; que cette espèce, toujours annuelle, et par là facile à distinguer de la Coloquinte officinale, est essentiellement africaine; qu'elle existe encore à l'état sauvage en Afrique, et qu'elle est cultivée depuis un temps immémorial dans la vallée du Nil, d'où elle a passé, même anciennement, chez la plupart des peuples civilises du bassin méditerranéen Aujourd'hui, elle existe dans tous les pay chauds de la terre, et comme les graines en sont jetées au hasard, partout où on la consomme, il n'y a rien, d'étonnant qu'on la retrouve à demi-sauvage dans beaucoup de contrées où elie n'existait certainement pas primitivement.[3]

Saka¢ide uke¢i^{n}, the common watermelon, was known to the Omahas before the coming of the white men. It has a green rind, which is generally striped, and the seeds are black. It is never dried, but is always eaten raw, hence the name. They had no yellow saka¢ide till the whites came; but they do not eat them.[4]

> The Mahas [Omahas] seem very friendly to the whites, and cultivate corn, beans, melons, squashes, and a small species of tobacco [Nicotiana quadrivalvis].[5]

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[1] Conzatti, Los Géneros Vegetales Mexicanos, p. 348.

[2] De Candolle, Geographie Botanique, Tome 2, p. 908.

[3] Naudin, Revue des Cucurbitacées, Annales des Sciences Naturelles, 4^{e} Serie, Tome XII, pp. 107–108.

[4] Dorsey, Omaha Sociology, p. 306.

[5] Bradbury, Travels in the Interior of America, p. 77.

Watermelons are cultivated in great plenty in the English and French-American colonies, and there is hardly a peasant here who has not a field planted with them. . . . The Indians plant great quantities of watermelons at present, but whether they have done it of old is not easily determined. For an old Onidoe Indian (of the six Iroquese Nations) assured me that the Indians did not know watermelons before the Europeans came into the country and communicated them to the Indians. The French, on the other hand, have assured me that the Illinois Indians have had abundance of this fruit, when the French first came to them, and that they declare, they had planted them since times immemorial. However, I do not remember having read that the Europeans, who first came to North America, mention the watermelons in speaking of the dishes of the Indians of that time.[1]

After several miles of marching along extensive and well-cultivated fields of squashes, pumpkins, beans, melons, and corn the Dragoons reached the village. Here then was the Toyash or Pawnee Pict village, the main goal of this expedition. . . . Col. Dodge encamped in a fine position about a mile from the village, and the hungry Dragoons were soon enjoying the Indian hospitalities. Dishes of corn and beans dressed with buffalo fat were placed before them. For dessert the soldiers enjoyed liberal supplies of watermelons and wild plums.[2]

When Garces was among the Yumas in 1775 they were raising "countless" calabashes and melons—*calabazas y melones*—perhaps better translated squashes and cantaloupes, or pumpkins and muskmelons. The Piman and Yuman tribes cultivated a full assortment of cucurbitaceous plants, not always easy to identify by their old Spanish names. The *Sandía* was the watermelon invariably; the *melon*, usually a muskmelon, or cantaloupe; the *calabaza*, a calabash, gourd, pumpkin, or squash of some sort, including one large, rough kind like our crook-neck squash."[3]

MELONS AMONG THE NATCHEZ

Father Petit in a letter to Father d'Avauguor, from New Orleans, July 12, 1730, writes, "Each year the people assemble to plant one vast field with Indian corn, beans, pumpkins, and melons, and then again they collect in the same way to gather the harvest."[4]

The vegetables they [the Iroquois] cultivate most are Maize, or Turkey corn, French beans, gourds, and melons. They have a sort of gourd smaller than ours, and which taste much of sugar [squashes]; they boil them whole in water, or roast them under the ashes, and so eat them without any other preparation. The Indians were acquainted, before our arrival in their country, with the common and water melon.[5]

Toute sorte de Melons croissent à souhait dans la Louisiane; ceux d'Espagne, de France, et les melons Anglois, que l'on nomme melons blancs, y son infiniment meilleurs que dans les Pays dont ils portent le nom: mais les plus excellens de tous sont les melons d'eau. Comme ils sont peu connus en France, où l'on n'en voit guéres que dans la Provence, encore sont-ils de la petite espèce, je crois que l'on ne donne trouvera point mauvais que j'en la description.

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[1] Kalm, Travels into North America, vol. 2, p. 385.
[2] Pelzer, Henry Dodge, p. 100.
[3] Russell, The Pima Indians, p. 91.
[4] *Jesuit Relations,* vol. 68, p. 137.
[5] Charlevoix, Journal of a Voyage to North America, vol. 1, p. 250.

La tige de ce melon rampe comme celle des nôtres, et s'étend jusqu'à dix pieds de l'endroit d'où elle sort de terre. Elle est si délicate, que lorsqu'on l'écrase en marchant dessus, le fruit meurt; et pour peu qu'on la froisse, il s'échaude. Les feuilles sont très découpées, d'un verd qui tire sur le verd de mer, et larges comme la main quand elles sont ouvertes. Le fruit est ou rond comme les potirons, ou long: il se trouve de bons melons de cotte dernière espèce; mais ceux de la première espèce sont plus estimés, et meritent de l'être. Le poids des plus gros passe rarement trente livres; mais celui des plus petits est toujours au dessus de dix livres. Leur côte et d'un verd pâle, mêlé de grandes taches blanches, et la chair qui touche à cette côte est blanche, crue, et d'une verdeur désagréable; aussi ne la mange t-on jamais. L'intérieur est rempli par une substance légere et brillante comme une neige, qui seroit de couleur de rose: elle fond dans la bouche comme seroit la neige même, et laisse un goût pareil à clui de cette eau que l'on prépare pour les malades avec de la gelée de groseille. Ce fruit ne peut donc être que très rafraîchissant, et il est si sain que de quelque maladie que l'on soit attaqué, on peut en satisfaire son appétit sans crainte d'en être incommodé. Les melons d'eau d'Afrique ne sont point à beaucoup près si délicieux que ceux de la Louisiane.

La graine du melon d'eau est placée comme celle du melon de France; sa figure est ovale, plate, aussi épaisse à ses extrémitiés que vers son centre, et à environs six lignes de long sur quatre de large: les unes l'ont noire et les autres rouge; mais la noire est la meilleure, et c'est celle qu'il convient de sémer pour être assuré d'avoir de bons fruits, pourvû qu'on ne la mette pas dans des terres fortes, où elle dégénéreroit et deviendroit rouge.[1]

TRANSLATION

All kinds of melons grow admirably well in Louisiana. Those of Spain, of France, of England, which last are called white melons, are there infinitely finer than in the countries from which they have their name; but the best of all are the watermelons. As they are hardly known in France, except in Provence, where a few of the small kind grow, I fancy a description of them will not be disagreeable to the reader.

The stalk of this melon spreads like ours upon the ground, and extends to the length of ten feet. It is so tender that when it is in any way bruised by treading upon it the fruit dies; and if it is rubbed in the least it is scorched. The leaves are very much divided, as broad as the hand when they are spread out, and are somewhat of a sea-green colour. The fruit is either round like a pompion, or long. There are some good melons of this last kind, but the first sort are the most esteemed and deservedly so. The weight of the largest rarely exceeds thirty pounds, but that of the smallest is always about ten pounds. Their rind is of a pale green colour, interspersed with large white spots. The substance that adheres to the rind is white, crude, and of a disagreeable tartness, and is therefore never eaten. The space within that is filled with a light and sparkling substance, that may be called for its properties a rose-coloured snow. It melts in the mouth as if it were actually snow, and leaves a taste like that of the water prepared for sick people from currant jelly. This fruit cannot fail, therefore, of being very refreshing, and is so wholesome that persons in all kinds of distempers may satisfy their appetite with it, without any apprehension of being the worse for it. The watermelons of Africa are not near so refreshing as those of Louisiana.

[1] Le Page du Pratz, Histoire de la Louisiane, Tome 2, pp. 12–14.

The seeds of watermelons are like those of French melons. Their shape is oval and flat, being as thick at the ends as towards the middle; their length is about six lines, and their breadth four. Some are black and others red; but the black are the best, and it is those you ought to chuse for sowing, if you would wish to have the best fruit; which you can not fail of if they are not planted in strong ground where they would degenerate and become red.

MELONS GROWN BY INDIANS OF VIRGINIA BEFORE THE COMING OF WHITE MEN

. . . but none of the Toils of Husbandry were exercised by this happy People, except the bare planting a little Corn and Melons, . . . And indeed all that the *English* have done since their going thither, has been only to make some of these Native Pleasures more scarce. . . . hardly making Improvements equivalent to that Damage.[1]

MELONS FOUND BY LA SALLE IN TEXAS IN 1687

This instrument [wooden hoe] serves them instead of a hoe, or spade, for they have no iron tools. When the land has been thus tilled, or broken up, the women sow and plant the Indian corn, beans, pompions, watermelons and other grain and garden ware, which is for their sustenance. [Account of the Cenis, (Caddos), 1687.][2]

. . . we met a company of Indians, with axes, going to fetch barks of trees to cover their cottages. They were surprised to see us, but having made signs to them to draw near, they came, caressed and presented us with some watermelons they had . . . We halted in one of their cottages, . . . There we met several women who had brought bread, gourds, beans and watermelons, a sort of fruit proper to quench thirst, the pulp of it being no better than water.[3]

WATERMELONS AMONG THE ILLINOIS

We continued some time in Fort Louis [on the Mississippi among the Illinois] without receiving any news. Our business was, after having heard mass, which we had the good fortune to do every day, to divert ourselves the best way we could. The Indian women daily brought in something fresh; we wanted not for watermelons, bread made of Indian corn, baked in the embers, and other such things, and we rewarded them by little presents in return.[4]

The natives of the country about (among the Poutouatannis [Pottawatomies] which is half way to Michilimaquinay) till the land and sow Indian corn, melons and gourds.[5]

MELONS AND OTHER CULTIVATED PLANTS AMONG TRIBES OF WESTERN PRAIRIES

The savage peoples who inhabit the prairies have life-long good-fortune; animals and birds are found there in great numbers, with numberless rivers abounding in fish. Those people are naturally very industrious, and devote

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[1] Beverley, History of Virginia (1705), Book II, p. 40.
[2] Cox, Journeys of La Salle, vol. II, p. 139.
[3] Ibid., pp. 190–191.
[4] Ibid., p. 222.
[5] Ibid., p. 229.

themselves to the cultivation of the soil, which is very fertile for Indian corn. It produces also beans, squashes (both small and large) of excellent flavor, fruits, and many kinds of roots. They have in especial a certain method of preparing squashes with the Indian corn cooked while in its milk, which they mix and cook together and then dry, a food which has a very sweet taste. Finally, melons grow there which have a juice no less agreeable than refreshing.[1]

The relation of Marquette's first voyage, 1673–1677, mentions "melons, which are excellent, especially those that have red seeds," among the Illinois.[2]

Thence we ascended to Montreal. . . . The latitude is about that of Bordeaux, but the climate is very agreeable. The soil is excellent, and if the Gardener but throw some Melon seeds on a bit of loosened earth among the stones they are sure to grow without any attention on his part. Squashes are raised there with still greater ease, but differ much from ours—some of them having when cooked, almost the taste of apples or of pears.[3]

WATERMELONS AMONG CULTIVATED CROPS OF VIRGINIA INDIANS

Several Kinds of the Creeping Vines bearing Fruit, the *Indians* planted in their Gardens or Fields, because they would have Plenty of them always at hand; such as Musk-melons, Watermelons, Pompions, Cushaws, Macocks and Gourds.

1. Their Musk-melons resemble the large *Italian* Kind, and generally fill Four or Five Quarts.

2. Their Water-melons were much more large, and of several Kinds, distinguished by the Colour of their Meat and Seed; some are red, some yellow, and others white meated; and so of the Seed; some are yellow, some red, and some black; but these are never of different colours in the same Melon. This Fruit the *Muscovites* call *Arpus;* the *Turks* and *Tartars Karpus*, because they are extremely cooling: The *Persians* call them *Hindannes*, because they had the first Seed of them from the *Indies*. They are excellently good, and very pleasant to the Taste, as also to the Eye; having the Rind of a lively green colour, streak'd and water'd, the Meat of a Carnation and the Seed black and shining, while it lies in the Melon.

3. Their Pompions I need not describe, but must say they are much larger and finer, than any I ever heard of in England.

4. Their *Cushaws* are a kind of Pompion, of a bluish green colour, streaked with White, when they are fit for Use. They are larger than the Pompions, and have a long, narrow Neck. Perhaps this may be the *Ecushaw* of *T. Harriot*.

5. Their *Macocks* are a sort of *Melopepones*, or lesser sort of Pompion or cushaw. Of these they have great Variety; but the *Indian* Name *Macock* serves for all, which Name is still retain'd among them. Yet the *Clypeatæ* are sometimes called *Cymnels*, (as are some others also) from the *Lenten* Cake of that Name, which many of them very much resemble. *Squash*, or *Squanter-Squash*, is their Name among the Northern *Indians*, and so they are call'd in *New-York* and *New-England*. These being boil'd whole, when the Apple is young, and the Shell tender, and dished with Cream or Butter, relish very

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[1] Perrot, Mémoire, in Blair, Indians of the Upper Mississippi, vol. I, p. 113. (Written probably during 1680 to 1718.)

[2] *Jesuit Relations,* vol. 59, p. 129.

[3] Relation of 1662–1663, in *Jesuit Relations,* vol. 48, p. 169.

well with all sorts of Butcher's Meat, either fresh or salt. And whereas the Pompion is never eaten till it be ripe, these are never eaten after they are ripe.

6. The *Indians* never eat the Gourds, but plant them for other uses . . . [They] use the Shells, instead of Flagons and Cups. . . .

7. The *Maracock*, which is the Fruit of what we call the Passion-Flower, our Natives did not take the Pains to plant, having enough of it growing everywhere; tho' they eat it . . . this Fruit is about the Size of a Pullet's Egg.

Besides all these, our Natives had originally amongst them, *Indian* Corn, Peas, Beans, Potatoes, and Tobacco. This *Indian* Corn was the Staff of Food, upon which the *Indians* did ever depend. . . .

There are Four Sorts of *Indian* Corn: Two of which are early ripe, and Two, late ripe, all growing in the same manner; every single Grain of this when planted, produces a tall, upright Stalk, which has several Ears hanging on the Sides of it, from Six to Ten Inches long. Each Ear is wrapt up in a Cover of many Folds, to protect it from the Injuries of the Weather. In every one of these Ears are several rows of Grain, set close to one another, with no other Partition, but a very thin Husk. So that oftentimes the Increase of this Grain amounts to above a Thousand for one.

The Two Sorts which are early ripe, are distinguish'd only by the Size, which shows itself as well in the Grain as in the Ear and the Stalk. There is some Difference also in the Time of ripening.

The lesser Size of Early ripe Corn yields an Ear not much larger than the Handle of a Case Knife, and grows upon a Stalk between Three and Four Feet high. Of this are commonly made Two Crops in a Year, and, perhaps, there might be Heat enough in *England* to ripen it.

The larger Sort differs from the former only in Largeness, the Ear of this being Seven or Eight Inches long, as thick as a Child's Leg, and growing upon a Stalk Nine or Ten feet high. This is fit for eating about the latter End of May, whereas the smaller Sort (generally speaking) affords Ears fit to roast by the middle of May. The grains of both these Sorts are as plump and swell'd as if the Skin were ready to burst.

The late ripe Corn is diversify'd by the Shape of the Grain only, without any Respect to the accidental Differences in colour, some being blue, some red, some yellow, some white, and some streak'd. That therefore which makes the Distinction, is the Plumpness or Shriveling of the Grain; the one looks as smooth, and as full as the early ripe Corn, and this they call *Flint-Corn;* the other has a larger grain, and looks shrivell'd, with a Dent on the Back of the Grain, as if it had never come to Perfection; and this they call *She-Corn.* This is esteem'd by the Planters as the best for Increase, and is universally chosen by them for planting; yet I can't see but that this also produces the Flint-Corn, accidentally among the other.

All these Sorts are planted alike, in Rows, Three, Four or Five Grains in a Hill; the larger sort at Four or Five feet Distance, the lesser Sort nearer. The *Indians* used to give it One or Two Weedings, and make a Hill about it, and so the labour was done. They likewise plant a Bean in the same Hill with the Corn, upon whose Stalk it sustains itself.

The *Indians* sow'd Peas sometimes in the Intervals of the Rows of Corn, but more generally in a Patch of Ground by themselves. They have an unknown Variety of them (but all of a Kidney-Shape), some of which I have met with wild; but whence they had their *Indian* Corn I can give no Account; for I don't believe that it was spontaneous in those parts.

Their Potatoes are either red or white, about as long as a Boy's Leg, and sometimes as long and as big as both the Leg and Thigh of a young Child, and

very much resembling it in Shape. I take these Kinds to be the same with those, which are represented in the Herbals to be *Spanish* Potatoes. I am sure, those call'd *English* or *Irish* Potatoes are nothing like these, either in Shape, Colour, or Taste. The Way of progagating Potatoes there, is by cutting the small ones to Pieces, and planting the Cuttings in Hills of loose Earth; but they are so tender, that it is very difficult to preserve them in the Winter, for the least Frost coming at them, rots and destroys them, and therefore People bury 'em under Ground, near the Fire-Hearth all the Winter until the Time comes, that their Seedings are to be set.

How the *Indians* order'd their Tobacco I am not certain, they now depending chiefly upon the *English* for what they smoak; but I am inform'd they used to let it all run to Seed, only succouring the Leaves to keep the Sprouts from growing upon, and starving them; and when it was ripe, they pull'd off the Leaves, cured them in the Sun, and laid them up for Use. But the Planters make a heavy Bustle with it now, and can't please the Market neither.[1]

CULTIVATED CROPS, INDIANS OF VIRGINIA; MELONS

Pagatowr a kind of graine so called by the inhabitants; the same in the West Indies is called Mayze; Englishmen call it Guinney-wheate or Turkie wheate, according to the names of the countrey from whence the like hath been brought. The graine is about the bignesse of our ordinary English peaze and not much different in forme and shape: but of divers colours: some white, some red, some yellow and some blew. All of them yeelde a very white and sweete flowre being according to his kinde, at maketh a very good bread. Wee made of the same in the countrey some mault, whereof was brued as good ale as was to bee desired. So likewise by the help of hops thereof may bee made as good Beere. . . .

Okindgier, called by us beanes, because in greatnesse and partly in shape they are like to the Beanes of England, saving that they are flatter. . . .

Wickonzowr, called by us peaze, in respect of the beanes for distinction sake, because they are much lesse; although in forme they little differ. . . .

Macocqwer, according to their severall formes, called by us, Pompions, Mellions, and Gourdes, because they are of the like formes as those kindes in England.[2]

I have also seen, once, a plant similar to the Melon of India, with fruit the size of a small lime.[3]

He does not state at what stage of growth he saw it "the size of a small lime." He mentions pumpkins in the same *Relation*.

They [the Illinois Indians as seen by him on his first visit] "live by game, which is abundant in this country, and on Indian corn [bled d'inde], of which they always gather a good crop, so that they have never suffered by famine. They also sow beans and melons, which are excellent, especially those with a red seed. Their squashes are not of the best; they dry them in the sun to eat in the winter and spring.[4]

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[1] Beverley, History of Virginia, Book II, p. 26 et seq.

[2] Hariot, A Briefe and True Report, pp. 13–14.

[3] Bressani's Relation, 1652–1653, in *Jesuit Relations*, vol. 38, p. 243.

[4] Narrative of Father Marquette, in French, *Historical Collections of Louisiana*, pt. IV, p. 33.

DESCRIPTION OF DOMESTIC LIFE OF VIRGINIA INDIANS IN 1585; MENTION OF MELONS.

From De Bry:

"Some of their towns . . . are not inclosed with a palisade, and are much more pleasant; Secotan, for example, here drawn from nature. The houses are more scattered, and a greater degree of comfort and cultivation is observed, with gardens in which tobacco . . . is cultivated, woods filled with deer, and fields of corn. In the fields they erect a stage . . . in which a sentry is stationed to guard against the depredations of birds and thieves. Their corn they plant in rows . . . , for it grows so large, with thick stalk and broad leaves, that one plant would stint the other and it would never arrive at maturity. They have also a curious place . . . where they convene with their neighbors at their feasts, . . . and from which they go to the feast. On the opposite side is their place of prayer . . . , and near to it the sepulcher of their chiefs . . . They have gardens for melons . . . and a place . . . where they build their sacred fires. At a little distance from the town is the pond . . . from which they obtain water."[1]

In the light of what I had heard from the Indians and what I found in the writings of the first white men who came in contact with the tribes, I wrote to several persons, whose replies follow; these are self-explanatory.

. . . As to Shawnees raising watermelons before the advent of our white brethren, I doubt it; I have never heard of their raising any melons except those whose seed was first given them by the early Jesuit fathers when they lived on the Wapakoneta in Ohio. However, they did raise a small pumpkin, which they called by a name meaning "little pumpkin," from which I deduce that they probably raised a larger variety, but of which they seem to have lost the seed.

DECEMBER 4, 1914.

PIERREPONT ALFORD,
Econtuchka, Okla.

I regret that I can not give you anything worth while about watermelons in North America. I have met the plant throughout the eastern United States, particularly in the Southern States, but only as an escape.

JANUARY 12, 1914.

J. K. SMALL,
New York Botanic Garden,
Bronx Park, New York City.

We have the small round melon with the small black seed. We sell it under the name of the Pickaninny. . . . I don't know anything about the origin of this variety; we got it from a woman in Kansas.

JANUARY 13, 1914.

HENRY FIELD SEED CO.,
By HENRY FIELD, *President.*

We have your favor of the 8th instant, and in reply mail you a copy of Burpee's Annual for 1914, and for small fruited variety of watermelon refer you to the Baby Delight, described on page 21. We also have offered for several seasons seed of Burpee's Hungarian Honey watermelon, which is early,

[1] De Bry, quoted by Thomas, Mound Explorations, p. 622.

small in size, and has deep-red flesh of finest quality. . . . The seed of Baby Delight, you will note, is not black, but of a light brown. . . .

JANUARY 14, 1914. W. ATLEE BURPEE & Co.,
Philadelphia, Pa.

Your letter received. I did not answer at once because I wished to confer with Prof. Thoburn, who has been absent from the university investigating some mounds supposed to be of historical interest.

He agrees with me that the watermelons to which you refer in your letter are what are popularly known as the "volunteer melon." I have a ranch in an Indian neighborhood and the so-called "pie melon" or citron is almost a pest. The "volunteer melons" are not unusual and they often hybridize with the "pie melon." This may account for the fact that the "volunteer melon" differs from the ordinary melon of commerce. While I have no proof to sustain my statement, I do not believe that the melon is indigenous to Oklahoma.

Should there develop any further information in regard to the subject I shall be glad to communicate with you further. I shall be much interested in the results of your investigation and hope to keep in touch with the work which you are doing in this line.

JANUARY 23, 1914. A. H. VAN VLEET,
Professor of Biology and Dean of the Graduate School, the University of Oklahoma.

MICRAMPELIS LOBATA (Michx.) Greene. Wild Cucumber.

Wakŋakŋahecha (Dakota).

Wataⁿgtha (Omaha-Ponca), from *wataⁿ*, squash or melon, and *iⁿgtha*, ghost; ghost melon.

An Oglala said the seeds were used for beads.

CAMPANULACEAE

LOBELIA CARDINALIS L. Red Lobelia, Cardinal Flower, Red Betty.

This species is peculiar in its situation in Nebraska, in that it is found in some isolated areas, all within the ancient domain of the Pawnee Nation. These areas are far distant from any other region in which the species is found. It is listed among "Species peculiar to the Republican District."[1] Again "*Lobelia cardinalis* and *L. inflata*, which are known for one or two stations in III [Sand Hill region] along the southern edge of the State."[2]

In another part of the present work the suggestion is made that the presence of this species in the Pawnee country may be due to introduction by Pawnee medicine-men. This explanation is suggested in view of the value placed on the mystic powers attributed to the species by that people. One use of this plant was in the composition of a love charm. The roots and flowers were the parts used. Other plants combined with *Lobelia* in compounding this charm were roots of *Panax quinquefolium* and *Angelica*[3] and the seed of *Cogswellia daucifolia*.

[1] Clements and Pound, Phytogeography of Nebraska, p. 81.
[2] Ibid, p. 297.
[3] See discussion of *Panax*.

Compositae

Helianthus annuus L. Sunflower.

Waĥcha-zizi (Dakota), "yellow flower" (*waĥcha*, flower; *zizi*, reduplication of *zi*, yellow).

Zha-zi (Omaha-Ponca), "yellow weed" (*zha*, weed; *zi*, yellow).

Kirik-tara-kata (Pawnee), "yellow-eyes" (*kirik*, eye; *tara*, having; *kata*, yellow).

I can not find that the sunflower was ever cultivated by any of the Nebraska tribes, although its culture among eastern tribes is reported by explorers, and it was and still is cultivated by the Arikara, Mandan, and Hidatsa in North Dakota. P. de Charlevoix, in a letter written in April, 1721, mentions sunflowers as one of the crops of the tribes of eastern Canada.

> The *soleil* is another very common plant in the fields of the Indians, and which rises to the height of seven or eight feet. Its flower, which is very thick, has much the same figure with that of the marigold, and the seed is disposed in the same manner; the Indians extract an oil from it by boiling, with which they anoint their hair.[1]

Champlain observed the sunflower cultivated by Indians in Canada in 1615.[2]

> All the country where I went [vicinity of Lake Simcoe, Ontario] contains some twenty to thirty leagues, is very fine, and situated in latitude 44° 30′. It is very extensively cleared up. They plant in it a great quantity of Indian corn, which grows there finely. They plant likewise squashes, and sunflowers, from the seed of which they make oil, with which they anoint the head. . . . There are many very good vines and plums, which are excellent, raspberries, strawberries, little wild apples, nuts, and a kind of fruit of the form and color of small lemons, with a similar taste, but having an interior which is very good and almost like that of figs. The plant which bears this fruit is two and a half feet high, with but three or four leaves at most, which are of the shape of those of the fig tree, and each plant bears but two pieces of fruit. [*Podophyllum peltatum*, May apple?]

Among the Teton Dakota a remedy for pulmonary troubles was made by boiling sunflower heads from which the involucral bracts were first removed. The Teton had a saying that when the sunflowers were tall and in full bloom the buffaloes were fat and the meat good. A Pawnee said that the seeds pounded up with certain roots, the identity of which is not yet ascertained, were taken in the dry form, without further preparation, by women who became pregnant while still suckling a child. This was done in order that the suckling child should not become sick. The sunflower is mentioned in the Onondaga creation myth.[3]

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[1] Charlevoix, Journal of a Voyage to North America, vol. I, p. 250.
[2] Champlain's Voyages, vol. III, p. 119.
[3] Hewitt, Iroquoian Cosmology, p. 174.

HELIANTHUS TUBEROSUS L. Jerusalem Artichoke. (Pl. 30, *b*.)

Pa^{n}gi (Dakota).

Pa^{n}ĥe (Omaha-Ponca).

Pa^{n}ĥi (Winnebago).

Kisu-sit (Pawnee); *kisu*, tapering; *sit*, long.

The people of all the Nebraska tribes say they never cultivated this plant, though they used its tubers for food. The Pawnee say they ate them only raw, but the others, according to their own statement, ate them either raw or boiled or roasted.

Champlain reports seeing *Helianthus tuberosus* under cultivation by Indians near Cape Cod in 1605 and again at Gloucester in 1606.[1]

RATIBIDA COLUMNARIS (Sims) D. Don.

Waĥcha-zi chikala (Dakota), little *waĥcha-zi* (*chikala*, little).

An Oglala said the leaves and cylindrical heads of this plant were used to make a beverage like tea.

ECHINACEA ANGUSTIFOLIA DC. Narrow-leaved Purple Cone Flower, Comb Plant. (Pl. 30, *a*.)

Ichaĥpe-hu (Dakota), "whip plant" (*ichaĥpe*, whip).

Mika-hi (Omaha-Ponca), "comb plant" (*mika*, comb); also called *ikigahai*, to comb; also called *i^{n}shtogaĥte-hi*, referring to its use for an eye-wash (*i^{n}shta*, eye).

Ksapitahako (Pawnee), from *iksa*, hand; *pitahako*, to whirl. The name refers to its use by children in play when they take two stalks of it and whirl one round the other, the two stalks touching by the two heads. Also called *Saparidu kahts*, mushroom medicine, so called from the form of the head, compared to a mushroom (*saparidu*).

This plant was universally used as an antidote for snake bite and other venomous bites and stings and poisonous conditions. *Echinacea* seems to have been used as a remedy for more ailments than any other plant. It was employed in the smoke treatment for headache in persons and distemper in horses. It was used also as a remedy for toothache, a piece being kept on the painful tooth until there was relief, and for enlarged glands, as in mumps. It was said that jugglers bathed their hands and arms in the juice of this plant so that they could take out a piece of meat from a boiling kettle with the bare hand without suffering pain, to the wonderment of onlookers. A Winnebago said he had often used the plant to make his mouth insensible to heat, so that for show he could take a live coal into his mouth. Burns were bathed with the juice to give relief from the pain, and the plant was used in the steam bath to render the great heat endurable.

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[1] Champlain's Voyages, pp. 82, 112.

SILPHIUM PERFOLIATUM L. Cup-plant, Square-stem, Angle-stem.

Zha tanga (Omaha-Ponca), big-weed, because of its size; *ashude-kithe* because of the use of root stocks in the smoke treatment; and *zha-baho-hi*, weed with angled stem (*zha*, weed; *baho*, having corners; *hi*, plant body).

Rake-ni-ozhu (Winnebago), weed that holds water (*rake*, weed; *ni*, water; *ozhu*, in, full or containing). Another name is *rake-paraparatsh*, square-weed (*paraparatsh*, square).

The root stock of this plant was very commonly used in the smoke treatment for cold in the head, neuralgia, and rheumatism. It was used also in the vapor bath. A Winnebago medicine-man said a decoction was made from the root stock which was used as an emetic in preparatory cleansing and lustration before going on the buffalo hunt or on any other important undertaking. It was thus used also for cleansing from ceremonial defilement incident to accidental proximity to a woman during her menstrual period.

SILPHIUM LACINIATUM L. Pilot Weed, Compass-Plant, Gum Weed, Rosin Weed.

Cha^{n}shi^{n}shi^{n}la (Dakota), Teton dialect, *cha^{n}shilshilya.*

Zha-pa (Omaha-Ponca), bitter weed (*zha*, weed; *pa*, bitter), and *maka^{n}-tanga*, big medicine, or root.

Shoka^{n}wa-hu (Winnebago), gum plant (*shoko^{n}wa*, gum).

Kahts-tawas (Pawnee), rough medicine (*kahtsu*, medicine; *tawas*, rough); also called *nakisokiit* or *nakisu-kiitsu* (*nakisu*, pine; *kiitsu*, water).

The children gathered chewing gum from the upper parts of the stem, where the gum exudes, forming large lumps. The Omaha and Ponca say that where this plant abounds lightning is very prevalent, so they will never make camp in such a place. The dried root was burned during electrical storms that its smoke might act as a charm to avert lightning stroke. According to a Pawnee a decoction made from the pounded root was taken for general debility. This preparation was given to horses as a tonic by the Omaha and Ponca, and a Santee Dakota said his people used it as a vermifuge for horses.

AMBROSIA ELATIOR L. Ragweed.

White Horse, an Omaha medicine-man, said that this plant was an Oto remedy for nausea. In the treatment the surface of the abdomen of the patient was first scarified and a dressing of the bruised leaves was laid thereon.

BOEBERA PAPPOSA (Vent.) Rydb. Fetid Marigold, Prairie-dog Food.

Pizpiza-ta-wote (Dakota), prairie-dog food (*pizpiza*, prairie dog; *wote*, food; *ta*, genitive sign).

Pezhe piazhi (Omaha-Ponca), vile weed, referring to its odor (*pezhe*, herb; *piazhi*, bad, mean, vile).

Askutstat (Pawnee).

a. ECHINACEA ANGUSTIFOLIA INTERSPERSED WITH STIPA SPARTEA

Photo by courtesy of Department of Botany, Iowa State Agricultural College

b. TOPS AND TUBERS OF HELIANTHUS TUBEROSUS

LACINARIA SCARIOSA

The Teton Dakota say that this plant is always found in prairie-dog towns, and that these animals eat it. A decoction of *Boebera* together with *Gutierrezia* is used as a medicine for coughs in horses.

According to the Omaha it will cause nosebleed and they use it for that purpose to relieve headache. The leaves and tops, pulverized, were snuffed up the nostrils.

GUTIERREZIA SAROTHRAE (Pursh) Britton & Rusby. Broom-weed.

A decoction of the herb was given to horses as a remedy for too lax a condition of the bowels. They were induced to drink the bitter preparation by preventing them access to any other drink.

GRINDELIA SQUARROSA (Pursh) Dunal. Sticky Head.

Pte-ichi-yuȟa (Dakota), curly buffalo (*pte*, buffalo; *ichi*, together; *yuȟa*, curly, frizzly).

Pezhe-wasek (Omaha-Ponca), strong herb (*wasek*, strong).

Bakskitits (Pawnee), stick-head (*bak*, head; *skitits*, sticky).

Among the Teton Dakota a decoction of the plant was given to children as a remedy for colic. A Ponca said this was given also for consumption. The tops and leaves were boiled, according to a Pawnee informant, to make a wash for saddle galls and sores on horses' backs.

SOLIDAGO SP. Goldenrod.

Zha-sage-zi (Omaha-Ponca), hard yellow-weed (*zha*, weed; *sage*, hard; *zi*, yellow).

Goldenrod served the Omaha as a mark or sign in their floral calendar. They said that its time of blooming was synchronous with the ripening of the corn; so when they were on the summer buffalo hunt on the Platte River or the Republican River, far from their homes and fields, the sight of the goldenrod as it began to bloom caused them to say, "Now our corn is beginning to ripen at home."

ASTER SP. Prairie Aster.

An unidentified prairie aster was declared by a Pawnee to be the best material for moxa. The stems were reduced to charcoal which, in pieces a few millimeters in length, was set on the skin over the affected part and fired.

LACINIARIA SCARIOSA (L.) Hill. Blazing Star. (Pl. 30 A.)

Aoⁿtashe (Omaha-Ponca); also called *makaⁿ-sagi*, hard medicine.

Kahtsu-dawidu or *kahtsu-rawidu* (Pawnee), round medicine (*kahtsu*, medicine; *rawidu* or *dawidu*, round).

A Pawnee said the leaves and corm were boiled together and the decoction was given to children for diarrhea. An Omaha made the statement that the corm after being chewed was blown into the

nostrils of horses to enable them to run well without getting out of breath. It was supposed to strengthen and help them. The flower heads mixed with shelled corn were fed to horses to make them swift and put them in good condition.

ACHILLEA MILLEFOLIUM L. Yarrow, Milfoil.

Haⁿk-sintsh (Winnebago), woodchuck tail (*haⁿk*, woodchuck; *sintsh*, tail). Named from the appearance of the leaf.

An infusion of this herb was used by the Winnebago to bathe swellings. For earache a wad of the leaves, also the infusion, was put into the ear.

ARTEMISIA DRACUNCULOIDES Pursh. Fuzzy-weed.

Thasata-hi (Omaha-Ponca).

Rake-hiⁿshek (Winnebago), bushy weed, or fuzzy weed (*rake*, weed; *hiⁿshek*, bushy, fuzzy).

Kihapiliwus (Pawnee), broom (*kiharu*, broom; *piliwus*, to sweep).

Among the Winnebago the chewed root was put on the clothes as a love charm and hunting charm. The effect was supposed to be secured by getting to windward of the object of desire, allowing the wind to waft the odor of the herb thither. The Omaha ascribed the same powers to this species and used it in the same ways as they did the gray species of this genus next mentioned. It was used also in the smoke treatment. A Winnebago medicine-man said a handful of the tops of this species dipped into warm water served as a sprinkler for the body to relieve fevers. According to a Pawnee informant a decoction made of the tops was used for bathing as a remedy for rheumatism. Brooms for sweeping the lodge floor were made by binding together firmly a bundle of the tops. From this use comes its Pawnee name. The plant was liked for this purpose because of its agreeable, wholesome odor.

ARTEMISIA FRIGIDA Willd. Little Wild Sage.

Wia-ta-pezhihuta (Dakota), woman's medicine (*wia*, woman; *ta*, genitive sign; *pezhihuta*, medicine). The name refers to its use as explained farther on.

Pezhe-ḳota zhinga (Omaha-Ponca), little gray herb (*pezhi*, herb; *ḳota*, gray; *zhinga*, little).

Kiwoḳki (Pawnee).

A decoction of this species was used for bathing and was also taken internally by women when menstruation was irregular; hence the Dakota name.

ARTEMISIA GNAPHALODES Nutt. Wild Sage.

Pezhiḳota blaska (Dakota), flat *pezhihota*.

Pezhe-ḳota (Omaha-Ponca), gray herb.

Ha^{n}wi^{n}ska (Winnebago), white herb (*ha^{n}wi^{n}*, herb; *ska*, white).
Kiwaut (Pawnee).

All that is said of this species applies in general to all species of *Artemisia*.

A bunch of *Artemisia* was sometimes used for a towel in old times. A decoction of the plant was taken for stomach troubles and many other kinds of ailments. It was used also for bathing. A person who had unwittingly broken some taboo or had touched any sacred object must bathe with *Artemisia*. The immaterial essence or, to use the Dakota word, the *to^{n}*, of *Artemisia* was believed to be effectual as a protection against maleficent powers; therefore it was always proper to begin any ceremonial by using *Artemisia* in order to drive away any evil influences. As an example of the use among the Omaha of *Artemisia* to avert calamity it is related that two horses ran wild in the camp, knocking down the Sacred Tent. Two old men, having caught the horses, rubbed them all over with wild sage, and said to the young son of their owner, "If you let them do that again, the buffaloes shall gore them."[1]

In the ceremonies of the installation of a chief among the Omaha wild sage was used as a bed for the sacred pipes.[2] One of the personal names of men in the *Te-sinde* gens of the Omaha tribe is *Pezhe-hota*.[3]

It has already been mentioned that the various species of *Artemisia* were used in old times as incense for the purpose of exorcising evil powers. It has also been stated that cedar twigs or sweet grass, either one, were used as incense to attract good powers. Some Christian Indians also still employ all these species as incense for these specific purposes, in church services, especially at Christmas, Easter, Pentecost, and on occasion of funerals. The writer has seen the use of *Artemisia* as an incense before a church door just before the body was carried into the church. A small fire was made before the steps of the church, *Artemisia* tops being used to raise a cloud of smoke.

ARCTIUM MINUS Schk. Burdock.

This plant is a European introduction, probably not earlier than the time of the first overland traffic by horses, mules, and oxen. It is even now found commonly only along or near the old military roads. It has been adopted by the Indians for medicinal use. White Horse, of the Omaha, gave information, which he had obtained from the Oto, of a decoction of the root being used as a remedy for pleurisy.

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[1] Dorsey, Omaha Sociology, p. 235.
[2] Ibid., p. 359.
[3] Ibid., p. 244.

LYGODESMIA JUNCEA (Pursh) D. Don. Skeleton Weed.

The Omaha and Ponca made an infusion of the stems of *Lygodesmia* for sore eyes. Mothers having a scanty supply of milk also drank this infusion in order to increase the flow.

In the north where *Silphium laciniatum* is not found *Lygodesmia* was used for producing chewing gum. The stems were gathered and cut into pieces to cause the juice to exude. When this hardened it was collected and used for chewing.

ANCIENT AND MODERN PHYTOCULTURE BY THE TRIBES

In former times the plants cultivated by the tribes inhabiting the region which has become the State of Nebraska comprised maize, beans, squashes, pumpkins, gourds, watermelons, and tobacco. I have not found evidence of more than one variety each of tobacco and watermelons. By disturbance of their industries and institutions incident to the European incursion they have lost the seed of the larger number of the crop plants they formerly grew. By search among several tribes I have been able to collect seed of many more varieties than any one tribe could furnish at the present time of the crops once grown by all these tribes. Of maize (*Zea mays*) they cultivated all the general types, dent corn, flint corn, flour corn, sweet corn, and pop corn, each of these in several varieties. Of beans (*Phaseolus vulgaris*) they had 15 or more varieties, and at least 8 varieties of pumpkins and squashes (*Pepo* sp.).

After diligent inquiry, the only cultivated crop plants of which I am able to get evidence are corn, beans, squashes and pumpkins, tobacco, and sunflowers. These are all of native origin in the Southwest, having come from Mexico by way of Texas. But a large number of plants growing wild, either indigenous or introduced by human agency, designedly or undesignedly, were utilized for many purposes. No evidence appears that any attempt was ever made looking to the domestication of any of these plants. The reason for this is that the necessary incentive was lacking, in that the natural product of each useful native plant was always available. In their semiannual hunting trips to the outlying parts of their domains, the Indians could gather the products belonging to each phytogeographic province. The crop plants which they cultivated, however, were exotics, and hence supplemented their natural resources, thereby forcing a distinct adjunct to the supply of provision for their needs.

But since the advent of Europeans the incentive is present to domesticate certain native plants which were found useful. This incentive arises from the fact that the influx of population has greatly reduced or almost exterminated certain species, and, even if

the natural supply should suffice, the present restriction in range and movements of the Indians would prevent them from obtaining adequate quantities. This restriction results from the changed conditions of life and occupation, which necessitate their remaining at home attending to the staple agricultural crops or working at whatever other regular employment they have chosen. As a consequence, I have found in every tribe the incipient stage of domestication of certain wild fruits, roots, and other plant products for food or medicinal use, for smoking, or perfume. I have thus been privileged to see the beginnings of culture of certain plants which in future time may yield staple crops. In this way a lively conception can be formed of the factors which in prehistoric time brought about the domestication in Europe and Asia of our present well-known cultivated plants.

CONCLUSION

From this partial survey of the botanical lore of the tribes of the region under consideration we may fairly infer, from the general popular knowledge of the indigenous plants, that the tribes found here at the European advent had been settled here already for many generations and that they had given close attention to the floral life of the region. From the number of species from the mountain region, on one hand, and the woodland region, on the other, and also from the distant southwestern desert region, which they imported for various uses, we know they must have traveled extensively.

The several cultivated crops grown by the tribes of Nebraska are all of southwestern origin, probably all indigenous to Mexico. From this fact we can see that there was widely extended borrowing of culture from tribe to tribe.

The present study suggests the human agency as the efficient factor in the migration of some species of wild plants, or plants growing without cultivation. If this be the true explanation it affords the key to the heretofore puzzling isolation of areas occupied by certain species.

From the floral nomenclature of each tribe we find that they had at least the meager beginning of taxonomy. The names applied to plants show in many instances a faint sense of relationship of species to species.

My informants generally showed keen powers of perception of the structure, habits, and local distribution of plants throughout a wide range of observation, thus manifesting the incipiency of phytogeography, plant ecology, and morphology. The large number of

species used and their many uses show considerable development of practical plant economy, or economic botany.

All these considerations of the relations between the aboriginal human population and the flora of the region are instructive to us as indicative of what must have been the early stages in the development of our own present highly differentiated botanical science. In this study of ethnic botany we have opportunity to observe the beginnings of a system of natural science which never came to maturity, being cut off in its infancy by the superposition of a more advanced stage of culture by an alien race upon the people who had attained the degree of culture we have here seen.

Glossary of Plant Names Mentioned in This Monograph

ARRANGED ALPHABETICALLY UNDER SCIENTIFIC NAME

Scientific name.	Common English name.	Dakota name.	Omaha name.	Winnebago name.	Pawnee name.
Acer negundo	Box elder	Chaⁿshushka (also Tash-kadaⁿ).	Zhaba ta-zlioⁿ	Nahosh	Osako.
Acer saccharinum	Soft maple	Tahado	Wenu-shabethe-hi	Wissep-hu	
Acer saccharum	Hard maple	Chaⁿ-ha saⁿ		Naⁿsaⁿk	
Achillea millefolium	Yarrow			Haⁿk-sintsh	
Acorus calamus	Sweet flag; calamus	Siⁿkpe ta wote	Makaⁿ-ninida	Makaⁿ-kereh	Kahts'ha-itu.
Acuan illinoensis	Spider bean		Pezhe-gasatho		Atikatsatsiks (also Kitsit-saris).
Allionia nyctaginea	Wild four-o'clock	Poípië	Makaⁿ-wasek		Kahtstakat.
Allium mutabile	Wild onion	Pshiⁿ	Naⁿzhoⁿka-Mantanaha	Shiⁿhop	Osidiwa (Osidiwa Tsa-hiks).
Ambrosia elatior	Ragweed				
Amelanchier alnifolia	June berry; Saskatoon	Wipázuka	Zhoⁿ-ĥota	Haz-shutsh	
Amorpha canescens	Lead plant; shoestring		Tehuⁿtoⁿ-hi		
Amorpha fruticosa	Water string				Kitsuhast.
Andropogon furcatus	Blue joint grass		Ĥade zhidë		
Anemone canadensis	Anemone; wind flower		Te-zhinga Makaⁿ		
Anemone cylindrica			Wathibaba Makaⁿ		
Aquilegia canadensis	Wild columbine		Inu-bthoⁿ-kíthe-sabë-hi		Skali-katit.
Arctium minus	Burdock				
Arisaema triphyllum	Jack-in-the-pulpit		Mikasi-makaⁿ		Nikso korórik kahtsu nitawáu.
Artemisia dracunculoides	Fuzzy weed		Thasáta-hi	Rake-hiⁿshuk	Kiha-piliwus.
Artemisia frigida	Little wild sage	Wiⁿyaⁿ ta Pezhihuta	Pezhe-ĥota zhinga		Kiwoliki.
Artemisia gnaphalodes	Wild sage	Pezhi-ĥota Blaska	Pezhe-ĥota	Haⁿwiⁿ-ska	
Artemisia tridentata; Artemisia cana.	Sagebrush	Pezhi-ĥota Taⁿka			
Asclepias syriaca	Big milkweed		Waĥtha	Mahintsh	

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER SCIENTIFIC NAME—Continued

Scientific name.	Common English name.	Dakota name.	Omaha name.	Winnebago name.	Pawnee name.
Asclepias tuberosa	Butterfly weed		Makaⁿ-saka(also Kiu-makaⁿ)		
Astragalus caroliniana	Little rattle pod		Gaⁿsatho		
Baptisia bracteata	Black rattle pod		Tdika-shanda Nuga		Pira-kari.
Betula papyrifera	Paper birch	Taⁿpa (Teton dialect Chaⁿ-ha saⁿ).			
Boebera papposa	Prairie-dog fennel; fetid marigold.	Pizpiza ta wote	Pezhe Piazhi		Askutstat
Callirrhoe involucrata	Purple mallow	Pezhuta naⁿtiazilia			
Caulophyllum thalictroides	Blue cohosh		Zhu-nakada Tanga Makaⁿ		
Ceanothus americanus	Indian tea; redroot		Tabe-hi		
Celastrus scandens	Bittersweet	Zuzecha ta wote			
Celtis occidentalis	Hackberry	Yamnumnugapi	Gubë	Waké-warutsh	Kaapsit.
Chamaesyce serpyllifolia			Naze-ni-pezhe		
Chenopodium album	Lamb's quarters	Waȟpe toto			Kitsarius.
Citrullus citrullus	Watermelon	Saka yutapi	Saka-thidë		
Coggswellia daucifolia	Love seed		Ḣade-bthaska		
Cornus amomum	Kinnikinnick	Chaⁿshasha	Ninigaȟe zhidë	Ruȟi-shutsh	Rapahat.
Cornus asperifolia	Dogwood		Maⁿsa-ȟti-hi		
Cornus stolonifera	Kinnikinnick	Chaⁿshasha-hi-chake	Ninigahi-hte		Nakipistatu.
Corylus americana	Hazelnut	Uma	Uⁿzhinga	Huksik	
Crataegus sp	Thorn apple	Taspaⁿ	Taspaⁿ	Chosaⁿwa	
Cucurbita lagenaria	Gourd	Wamnu			
Cuscuta paradoxa	Dodder; love vine			Makaⁿ-chahiwicho	Hakastah-Kata.
Dichophyllum marginatum	Snow-on-the-mountain				Karipika Tsitsiks.
Dasystephana puberula	Gentian	Pezhihuta Zi			
Echinacea angustifolia	Comb plant; purple cone-flower.	Ichaȟpchu	Mika-hi (also Iⁿshtogahte-hi)		Ksapitahako.
Equisetum sp	Scouring rush		Maⁿde-ithe-shnaha		Pakarut.
Erythrina flabelliformis			Makaⁿ-zhidë		

Euonymus atropurpurea	Burning bush; wahoo bush		Wanaⁿha-i-moⁿthiⁿ		
Erythronium mesochoreum	Spring lily			Hedte-shutsh	
Falcata comosa	Ground bean	Maka ta omnicha	Hiⁿbthiabë	Honiⁿk-boije	Atikuraru.
Fragaria virginiana	Wild strawberry	Wazhushtecha	Bashtë	Haz-shchek	Aparu-huradu.
Fraxinus pennsylvanica	Ash	Pseñtiⁿ	Tashnanga-hi	Rak	Kiditako.
Galium trifiorum	Ladies' bouquet		Waü-pezhe		
Geoprumnon crassicarpum	Buffalo pea; ground plum	Pte ta wote	Tdika-shanda		
Glycine apios	Indian potato	Mdo (Teton blo.)	Nu	Tdo	Its.
Glycyrhiza lepidota	Wild licorice	Wínawizi			Pithahatusakitstsuhast.
Grindelia squarrosa	Sticky head	Pte Ichi-yuha	Pezhe-wasek		Bakskitits.
Grossularia missouriensis	Gooseberry	Wichañdeshka	Pezi	Haz-ponoponoñ	
Gutierrezia sarothrae					
Gymnocladus dioica	Kentucky coffee tree	Wañnañna	Naⁿtita	Naⁿpashakanak	Tohuts.
Helianthus annuus	Sunflower	Wañcha Zizi	Zha-zi		Kirik-tara-kata.
Helianthus tuberosus	Tuberous sunflower	Paⁿgi	Paⁿñe	Paⁿñi	Kisusit.
Hedeoma hispida	Pennyroyal	Makaⁿ Chiaka			
Heracleum lanatum	Cow parsnip; beaver root	Tado	Zhaba-makaⁿ		
Hicoria ovata	Hickory	Chaⁿsu	Noⁿsi	Paⁿja	Sahpakskiisu.
Humulus americana	Hop	Chaⁿ-iyuwe	Makaⁿ-skithë		
Impatiens pallida	Wild touch-me-not				
Ionoxalis violacea	Sheep sorrel		Hade-sathë		Skidadihorit.
Ipomoea leptophylla	Bush morning-glory				Kahts'-tuwiriki.
Iris versicolor	Blue flag		Makaⁿ-skithë		
Juglans nigra	Black walnut	Hma	Tdagë	Chak	Sahtaku.
Juniperus virginiana	Red cedar	Haⁿte	Maazi		Tawatsako.
Laciniaria scariosa	Blazing star	Wahuwapa-kichi Waĥcha; Wahuwapa-kichi Namdu.	Aoⁿtashë (also Maka-saga)		Kahtsu-dawidu.
Lathyrus ornatus	Wild sweet pea		Hiⁿbthi-si Tanga		
Lepargyrea argentea	Buffalo berry	Mashtiⁿcha-puta	Zhoⁿhoje-wazhidë	Haz-shutz	Laritsits.
Lespedeza capitata	Rabbit foot		Te-huⁿtoⁿ-hi Nuga		
Lilium umbellatum	Flame lily				
Lithospermum canescens	Puccoon		Bazu-hi		
Lobelia cardinalis	Red lobelia; cardinal flower				
Lophophora williamsii	Peyote		Makaⁿ		
Lycoperdon gemmatum	Puffball	Hokshi-chekpa			

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER SCIENTIFIC NAME—Continued

Scientific name.	Common English name.	Dakota name.	Omaha name.	Winnebago name.	Pawnee name.
Lygodesmia juncea	Skeleton weed	Maka Chaⁿshiⁿshiⁿ			
Malus ioensis	Iowa crab apple		She		
Malvastrum coccineum	Red false mallow	Heyoka ta pezhuta			
Melia azederach	China berry		Makaⁿ-zhidĕ Saba		
Melilotus alba	Sweet clover	Wachanga iyechecha; Waȟpe wachanga	Pezhe-zonsta-egaⁿ		
Menispermum canadense	Moonseed		Iⁿgthahe-hazi-i-ta	Wanaghi-haz	Hakakut.
Mentha canadensis	Wild mint	Chiaka	Pezhe Nubthoⁿ		Kahts'-kiwahaaru.
Micrampelis lobata	Wild cucumber	Waȟinahna hecha	Wataⁿ-gtha		
Monarda fistulosa	Horsemint	Ȟeȟiaka ta pezhuta; Ȟehaka ta wote	Pezhe-pa		Tsusatu.
Monarda fistulosa (fragrant variety)	Washtemna	Waȟpe-washtemna	Pezhe-pa Miⁿga (also Iznakithe-iga-hi.)		Tsostu.
Morchella esculenta	Morel				
Nelumbo lutea	Water chinquapin; American lotus.	Tewape	Tethawe	Tsherape	Tukawiu.
Nicotiana quadrivalvis		Chaⁿdi (Teton Chaⁿli)			
Nicotiana rustica					
Nuttallia nuda (syn. Mentzelia nuda)		Toka hupepe			
Opuntia humifusa	Prickly pear	Uⁿkchela			Pidahatus.
Padus nana; Padus melanocarpa	Western chokecherry	Chaⁿpa	Naⁿpa Zhinga		Nahaapi-nakaaruts.
Panax quinquefolium	Ginseng				
Parosela aurea		Pezhuta-pa			
Parthenocissus quinquefolia	Virginia creeper		Iⁿgtha-hazi-ta		
Pentstemon grandiflorus	Wild foxglove				
Pepo foetidissima	Wild gourd	Wagamuⁿ pezhuta	Niashiga-makaⁿ		
Pepo pepo; Pepo maxima	Pumpkin; squash	Wagamuⁿ or Wakmuⁿ	Wataⁿ		

Petalostemum purpureum; Petalostemum candidum.	Prairie clover	Wanahcha	Maka-skithe		Kiha-piliwus-hawastat.
Phaseolus vulgaris	Bean	Omnicha	Hiⁿbthiⁿge	Honiⁿk	Atit.
Physalis heterophylla	Ground cherry	Tamnioñpa	Pe-igatush		
Physalis lanceolata			Makaⁿ-bashashóⁿshoⁿ	Haⁿpoⁿk-hischásu	
Phytolacca americana	Pokeberry				
Pinus murrayana	Pine	Wazi			
Plantago major	Large plantain		Sinié-makaⁿ		
Polystictus versicolor	Tree-ears	Chaⁿ-naⁿpa			
Populus sargentii	Cottonwood	Waga-chaⁿ	Maa-zhoⁿ		Natakaaru.
Prunus americana	Wild plum	Kaⁿte	Kaⁿde	Kaⁿtsh	Niwaharit.
Prunus besseyi	Sand cherry	Aoⁿyeyapi (also Hastanka)	Naⁿpa Tanga		Kus aparu karuts.
Psoralea esculenta	Tipsin	Tipsiⁿna or Tiⁿpsiⁿna (Teton Tiⁿpsila).	Nugthe	Tdokéwihi	Patsuroka.
Psoralea tenuiflora		Tíchanicha			
Pulsatilla patens	Twin flower; pasque flower	Hokshi Chekpa			
Quercus macrocarpa	Scrub oak	Uskúyecha	Tashka	Chashke	Patki Natawawi.
Quercus rubra	Red oak	Uta	Buude		Nahata Pahat.
Ratibida columnaris		Wañcha-zi Chikala			
Rhus glabra	Smooth sumac	Chaⁿ-zi	Miⁿbdi-hi	Haz-ni-hu	Nuppikt.
Ribes americanum	Wild black currant	Chap' ta haza	Pezi Nuga		
Rosa pratincola	Prairie wild rose	Uⁿzhiⁿzhiⁿtka	Wazhidë		Pahatu.
Rubus occidentalis	Wild black raspberry	Takaⁿhecha	Agthámuⁿgi		Aparu.
Rubus strigosus	Wild red raspberry	do			
Rumex crispus	Sour dock	Shiakipi			
Rumex hymenosepalus	Canaigre				Kahts' pira kari.
Sagittaria latifolia	Arrowleaf	Pshitola	Siⁿ	Siⁿporo	Kirit.
Salix sp	Willow	Wañpe-popa	Thiñe	Ruñi	Kitapato.
Sambucus canadensis	Elderberry	Chaputa	Wagathashka		Skirariu.
Sanguinaria canadensis	Bloodroot		Minigathe makaⁿ waü	Peñ-hishuji	
Savastana odorata	Sweet grass	Wachanga	Pezhe zonsta	Manuska	Kataru.
Scirpus validus	Bulrush	Psa	Sa		Sistat.
Silphium laciniatum	Gum weed; compass plant	Chaⁿshiⁿshiⁿda (Teton Chaⁿshilshila).	Zhapa (also Makaⁿ Tanga)	Shokaⁿwa-hu	Kahts' tawas (also Nakisokiit).

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER SCIENTIFIC NAME—Continued

Scientific name.	Common English name.	Dakota name.	Omaha name.	Winnebago name.	Pawnee name.
Silphium perfoliatum	Square stem; angle stem; cup plant.		Zha Tanga	Rakë-ni-ozhu (also Rakë Paraparatsh).	
Smilax herbacea				Toshunuk ahuⁿshke	
Solidago sp	Goldenrod		Zha Saga Zi		
Spartina michauxiana	Slough grass		Sidu-hi		
Stipa spartea	Porcupine grass; needle grass		Mika-hi		Pitsuts.
Symphoricarpos symphoricarpos.	Coralberry	Zuzecha ta wote sapsapa	Iⁿshtógaĥite-hi		
Symphoricarpos occidentalis	Buck brush	do	do		
Thalictrum dasycarpum	Zest-of-the-woods	Wazimna	Nisude-hi		Skadiks.
Thermopsis rhombifolia	False lupine				
Tilia americana	Linden	Hiⁿte-chaⁿ	Hinde-hi	Hiⁿshke	
Toxicodendron toxicodrendon	Poison oak		Hthiwathe-hi		
Toxylon pomiferum	Osage orange		Zhoⁿ-zi-zhu		Nakitsku.
Tradescantia virginica	Spiderwort	Waĥchá toto; Ḣcha-mdu toto.			
Typha latifolia	Cat-tail	Wihuta-hu	Waháhigaskonthe	Ksho-hiⁿ	Kirit tacharush (also Hawahawa).
Ulmus americana	White elm	P'e	Ezhoⁿ Ska		Taitsako Taka.
Ulmus fulva	Red elm; slippery elm	P'e-tutútupa	Ezhoⁿ Zhidë (also Ezhoⁿ Gthigthide).	Wakidikidik	Taitsako Pahat.
Ulmus thomasi	Rock elm	P'e-itázipa	Ezhoⁿ Zi		
Urtica gracilis	Nettle		Hanuga-hi (also Manazhiha-hi).		
Usnea barbata	Lichen	Chaⁿ-wíziye			
Ustilago maydis	Corn smut				
Uva-ursi uva-ursi	Bearberry				Nakasis.
Verbena hastata	Wild blue verbena	Chaⁿháloga pezhuta	Pezhe Makaⁿ		
Viburnum lentago	Black haw; sheepberry	Mna	Naⁿshamaⁿ	Wuwu	Akiwasas.

Viburnum opulus	Pembina; "high-bush cranberry."	Wiátecha			
Vitis cinerea	Wild grape	Hastaⁿhaⁿka	Hazi-hi	Hap-sintsh	Kisuts.
Washingtonia longistylis	Sweet cicely	Chaⁿpezhúta	Shanga Makaⁿ		Kahts' Taraha.
Xanthoxalis stricta	Yellow wood sorrel		Ḣade Sathë		Skidadihorît.
Yucca glauca	Spanish bayonet	Hupéstola	Duwáduwa-hi		Chikida Kahtsu.
Zanthoxylum americanum	Prickly ash		Zhoⁿ Pahíthatha		Hakasits.
Zea mays	Corn	Wamnáheza (Teton Wagmeza).	Wahába		Nikiis.
Zizania aquatica	Wild rice	Psiⁿ	Siⁿwaninde	Siⁿ	

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER DAKOTA NAME

Dakota name.	Scientific name.	Dakota name.	Scientific name.
Aoⁿyeyapi (also Hastaⁿka).	Prunus besseyi.	Pte-ichi-yuȟa	Grindelia squarrosa.
Chaⁿdi (Teton dialect Chaⁿli).	Nicotiana quadrivalvis.	Pte ta wote	Geoprumnon crassicarpum.
Chaⁿhaloga Pezhuta	Verbena hastata.	Saka yutapi	Citrullus citrullus.
Chaⁿ-ha saⁿ	Acer saccharum.	Shiakipi	Rumex crispus.
Chaⁿ-iyuwe	Humulus americana.	Siⁿkpe ta wote	Acorus calamus.
Chaⁿ-naⁿpa	Polystictus versicolor.	Tado	Heracleum lanatum.
Chaⁿpa	Padus nana; Padus melanocarpa.	Tahado	Acer saccharinum.
Chaⁿ Pezhuta	Washingtonia longistylis.	Takaⁿhecha	Rubus occidentalis.
Chaⁿ-shasha hiⁿchaka	Cornus stolonifera.	Tamanioȟpa	Physalis heterophylla.
Chaⁿ-shasha	Cornus amomum.	Taⁿpa (Teton Chaⁿ-ha saⁿ).	Betula papyrifera.
Chaⁿshiⁿshiⁿla (Teton dialect Chaⁿshilshilya).	Silphium laciniatum.	Tashkadaⁿ (also Chaⁿshushka).	Acer negundo.
Chaⁿshushka (also Tashkadaⁿ).	Acer negundo.	Taspaⁿ	Cratægus sp.
Chaⁿ wiziye	Usnea barbata.	Tewape	Nelumbo lutea.
Chap' ta haza	Ribes americanum.	Tichanicha	Psoralea tenuiflora.
Chaputa	Sambucus canadensis.	Tipsiⁿ	Psoralea esculenta.
Chaⁿsu	Hicoria ovata.	Toka hupepe	Nuttallia nuda.
Chaⁿzi	Rhus glabra.	Unkchela	Opuntia humifusa.
Chiaka	Mentha canadensis.	Uma	Corylus americana.
Hastaⁿhaⁿka	Vitis cinerea.	Uskuyecha	Quercus macrocarpa.
Haⁿte (or Haⁿte sha)	Juniperus virginiana.	Uta	Quercus rubra.
Hastaⁿka	Prunus besseyi.	Wachanga	Savastana odorata.
Ȟeȟaka ta pezhuta	Monarda fistulosa.	Wachanga iyechecha (also Waȟpe wachanga).	Melilotus alba.
Heyoka ta pezhuta	Malvastrum coccineum.	Waga-chaⁿ	Populus sargentii.
Hiⁿte-chaⁿ	Tilia americana.	Waȟcha toto; Ȟchamdu toto.	Tradescantia virginica.
Ȟma	Juglans nigra.	Waȟcha-zi chikala	Ratibida columnaris.
Hupestola	Yucca glauca.	Waȟcha-zizi	Helianthus annuus.
Ichaȟpe-hu	Echinacea angustifolia.	Wagamuⁿ pezhuta	Pepo foetidissima.
Kaⁿte	Prunus americana.	Waȟnaȟnahecha	Micrampelis lobata.
Maka Chaⁿshiⁿshiⁿ	Lygodesmia juncea.	Waȟnaȟna	Gymnocladus dioica.
Maka chiaka	Hedeoma hispida.	Waȟpe popa	Salix sp.
Maka ta omnicha	Falcata comosa.	Waȟpe toto	Chenopodium album.
Mashtiⁿcha-pute	Lepargyrea argentea.	Waȟpe wachanga (also Wachanga iyechecha).	Melilotus alba.
Mdo (Teton blo)	Glycine apios.	Waȟpe washtemna	Monarda fistulosa (fragrant variety).
Mna	Viburnum lentago.	Wamnu	Pepo pepo; Pepo maxima.
Omnicha	Phaseolus vulgaris.	Wamnaheza (Teton Wagmeza).	Zea mays.
Onzhinzhintka	Rosa pratincola.	Wamnuha	Cucurbita lagenaria.
Paⁿgi	Helianthus tuberosus.	Wanaȟcha	Petalostemum purpureum; Petalostemum candidum.
P'e-chaⁿ	Ulmus americana.		
P'e-itazipa	Ulmus thomasi.	Wazhushtecha	Fragaria virginiana.
P'e-tututupa	Ulmus fulva.	Wazi	Pinus sp.
Pezhi-ȟota-blaska	Artemisia gnaphalodes.	Wazimna	Thalictrum dasycarpum.
Pezhihuta Zi	Dasystephana puberula.	Wia ta pezhihuta	Artemisia frigida.
Pezhuta naⁿtiazilia	Callirrhoe involucrata.	Wichaȟdeshka	Grossularia missouriensis.
Pezhuta pa	Parosela aurea.		
Pizpiza ta wote	Boebera papposa.	Wihuta-hu	Typha latifolia.
Poípië	Allionia nyctaginea.		
Psa	Scirpus validus.		
Pseȟtiⁿ	Fraxinus sp.		
Pshiⁿ	Allium mutabile.		
Pshitola	Sagittaria latifolia.		
Psiⁿ	Zizania aquatica.		

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER DAKOTA NAME—Continued

Dakota name.	Scientific name.	Dakota name.	Scientific name.
Winawizi	Glycyrhiza lepidota.	Zuzecha ta wote sapsapa.	Symphoricarpos symphoricarpos; Symphoricarpos occidentalis.
Wipázuka	Amelanchier alnifolia.		
Yamnumnugapi	Celtis occidentalis.		
Zuzecha ta wote	Celastrus scandens.		

ARRANGED ALPHABETICALLY UNDER OMAHA NAME

Omaha name.	Scientific name.	Omaha name.	Scientific name.
Agthámuⁿgi	Rubus occidentalis.	Makaⁿ-bashashóⁿshoⁿ	Physalis lanceolata.
Aóⁿtashi (also Makáⁿsagi).	Laciniaria scariosa.	Makaⁿ-ninida	Acorus calamus.
		Makaⁿ-sagi (also Aontashe).	Laciniaria scariosa.
Bashte	Fragaria virginiana.		
Bazu-hi	Lithospermum canescens	Makaⁿ-saka (also Kiumakaⁿ).	Asclepias tuberosa.
Buude	Quercus rubra.		
Duwáduwa-hi	Yucca glauca.	Makaⁿ- skithe	Humulus americana.
Ezhoⁿ	Ulmus sp.	Makaⁿ-skithe	Iris versicolor.
Ezhoⁿ-ska	Ulmus americana.	Makaⁿ-skithe	Petalostemum purpureum; Petalostemum candidum.
Ezhoⁿ-zi	Ulmus thomasi.		
Ezhoⁿ-zhidë (or Ezhoⁿgthigthidë).	Ulmus fulva.	Makaⁿ-tanga	Siliphium laciniatum.
Gaⁿsatho	Astragalus caroliniana.	Makaⁿ-wasek	Allionia nyctaginea.
Gubë	Celtis occidentalis.	Makaⁿ-zhide	Erythrina flabelliformis.
Hazi	Vitis cinerea.	Makaⁿ-zhide sabe	Melia azedarach.
Hiⁿbthiabë	Falcata comosa.	Maⁿsa-liti-hi	Cornus asperifolia.
Hiⁿbthiⁿge	Phaseolus vulgaris.	Maⁿzhoⁿka mantanaha	Allium mutabile.
Hiⁿbthi-ɜi-tanga	Lathyrus ornatus.	Míⁿbdi-hi	Rhus glabra.
Hinde-hi	Tilia americana.	Mika-hi (also Iⁿshtogalite-hi).	Echinacea angustifolia.
Ḣthi-wathe-hi	Toxicodendron toxicodendron.	Mika-hi	Stipa spartea.
Ḣanuga-hi (also Manazhiha-hi).	Urtica gracilis.	Mikasi makaⁿ	Arisaema triphyllum.
		Minigathe-makaⁿ-waü	Sanguinaria canadensis.
Ḣade-bthaska	Cogswellia daucifolia.	Naⁿpa Tanga	Prunus besseyi.
Ḣade-sathë	Ionoxalis violacea; Xanthoxalis stricta.	Naⁿpa Zhinga	Padus nana; Padus melanocarpa.
Ḣade-zhidë	Andropogon furcatus.	Naⁿshamaⁿ	Viburnum lentago.
Iⁿgtha hazi itai	Parthenocissus quinquefolia.	Naⁿtita	Gymnocladus dioica.
		Naze-ni Pezhe	Chamaesyce serpyllifolia.
Iⁿgtha hazi itai	Menispermum canadense.	Niashiga Makaⁿ	Pepo foetidissima.
		Ninigahe-liti	Cornus stolonifera.
Inubthoⁿkíthe-sabë-hi	Aquilegia canadensis.	Ninigahe Zhide	Cornus amomum.
Iⁿshtogalite-hi	Symphoricarpos symphoricarpos; Symphoricarpos occidentalis.	Nisude-hi	Thalictrum dasycarpum.
		Noⁿsi	Hicoria ovata.
Izna-kithe-iga-hi (also Pezhe-pa miⁿga.	Monarda fistulosa var.	Nu	Glycine apios.
		Nugthe	Psoralea esculenta.
Kaⁿde	Prunus americana.	Paⁿhe	Helianthus tuberosus.
Kiu-makaⁿ (also Makaⁿsaka).	Asclepias tuberosa.	Pehe	Cucurbita lagenaria.
		Pezhi Bthasha	Cogswellia daucifolia.
Maa-zhoⁿ	Populus sargentii.	Pezhe hota	Artemisia gnaphalodes.
Maazi	Juniperus virginiana.	Pezhe-hote Zhinga	Artemisia frigida.
Maⁿde-idhe-shnaha	Equisetum sp.	Pezhe Piazhi	Boebera papposa.
Makaⁿ	Lophophora williamsii.	Pezhe-gasatho	Acuan illinoensis.
		Pezhe-makaⁿ	Verbena hastata.

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER OMAHA NAME—Continued

Omaha name.	Scientific name.	Omaha name.	Scientific name.
Pezhe 'Nubthoⁿ	Mentha canadensis.	Thasata-hi	Artemisia dracunculoides.
Pezhe-pa	Monarda fistulosa.		
Pezhe-pa Miⁿga	Monarda fistulosa (fragrant variety).	Thiñe-sage-hi	Salix sp.
		Uⁿzhinga	Corylus americana.
Pezhe Zonsta	Savastana odorata.	Wagathashka	Sambucus canadensis.
Pezhe-zonsta egaⁿ	Melilotus alba.	Wahaba	Zea mays.
Pezhe-wasek	Grindelia squarrosa.	Wahabigaskonthe	Typha latifolia.
Pe-igatush	Physalis heterophylla.	Wahaba-hthi	Ustilago maydis.
Pezi	Grossularia missouriensis.	Wañtha	Asclepias syriaca.
		Wanaⁿha-i-moⁿthiⁿ	Euonymus atropurpurea.
Pezi nuga	Ribes americanum.	Wataⁿ	Pepo pepo; Pepo maxima.
Sa-hi	Scirpus validus.		
Saka-thide	Citrullus citrullus.	Wataⁿgtha	Micrampelis lobata.
Shanga makaⁿ	Washingtonia longistylis.	Wathíbaba makaⁿ	Anemone cylindrica.
		Waü pezhe	Galium trifiorum.
She	Malus ioensis.	Wenu shabethe hi	Acer saccharinum.
Sinie makaⁿ	Plantago major.	Wazhide	Rosa pratincola.
Siⁿ	Sagittaria latifolia.	Zhaba makaⁿ	Heracleum lanatum.
Siⁿwaninde	Zizania aquatica.	Zhaba ta zhoⁿ	Acer negundo.
Tabe-hi	Ceanothus americana.	Zha-pa (also Makaⁿtanga).	Silphium laciniatum.
Tashka	Quercus macrocarpa.		
Tashnanga-hi	Fraxinus sp.	Zha-sage-zi	Solidago sp.
Taspaⁿ	Crataegus sp.	Zha-tanga	Silphium perfoliatum.
Tdika-shanda	Geoprumnon crassicarpum.	Zha-zi	Helianthus annuus.
		Zhoⁿ-hoji-wazhide	Lepargyrea argentea.
Tdika-shanda Nuga	Baptisia bracteata.	Zhoⁿ-hoda	Amelanchier alnifolia.
Tdage	Juglans nigra.	Zhoⁿ-pahíthatha	Zanthoxylum americanum.
Te-huⁿtoⁿ-hi	Amorpha canescens.		
Te-huⁿtoⁿ-hi Nuga	Lespedeza capitata.	Zhoⁿ-zi-zhu	Toxylon pomiferum.
Tethawe	Nelumbo lutea.	Zhu - nakada - tanga - makaⁿ.	Caulophyllum thalictroides.
Te-zhinga Makaⁿ	Anemone canadensis.		

ARRANGED ALPHABETICALLY UNDER WINNEBAGO NAME

Winnebago name.	Scientific name.	Winnebago name.	Scientific name.
Chak	Juglans nigra.	Honiⁿk	Phaseolus vulgaris.
Chashke	Quercus macrocarpa.	Honiⁿk-boije	Falcata comosa.
Chosaⁿwa	Crataegus sp.	Huksik	Corylus americana.
Haⁿk-sintsh	Achillea millefolium.	Kantsh	Prunus americana.
Haⁿpok-hischasu	Physalis lanceolata.	Ksho-hiⁿ	Typha latifolia.
Hap-sintsh	Vitis cinerea.	Mahintsh	Asclepias syriaca.
Haⁿwiⁿ-ska	Artemisia gnaphalodes.	Makaⁿ-chahiwi-cho	Dasystephana puberula.
Haz-ni-hu	Rhus glabra.	Makaⁿ-kereñ	Acorus calamus.
Haz-ponoponoñ	Grossularia missouriensis.	Manuska	Savastana odorata.
		Maⁿsi-hotsh	Cornus asperifolia.
Haz-shchek	Fragaria virginiana.	Nahoshi	Acer negundo.
Haz-shutsh	Amelanchier alnifolia.	Naⁿpashakanak	Gymnocladus dioica.
Haz-shutsh	Lepargyrea argentea.	Naⁿsaⁿk	Acer saccharum.
Hedte-shutsh	Erythronium mesochoreum.	Paⁿja	Hicoria ovata.
		Paⁿñi	Helianthus tuberosus.
Hiⁿshke	Tilia americana.	Peñ-hishuji	Sanguinaria canadensis.

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER WINNEBAGO NAME—Continued

Winnebago name.	Scientific name.	Winnebago name.	Scientific name.
Rak	Fraxinus sp.	Tdo	Glycine apios.
Rake-hiⁿshuk	Artemisia dracunculoides.	Tdokcwihi	Psoralea esculenta.
		Toshunuk-ahunshke	Smilax herbacea.
Rakë-ni-ozhu (also Rakë-paraparatsh).	Silphium perfoliatum.	Tsherape	Nelumbo lutea.
		Wakë-warutsh	Celtis occidentalis.
Ruñi	Salix sp.	Wakidikidik	Ulmus fulva.
Ruñi-shutsh	Cornus amomum.	Wanaghi-haz	Menispermum canadense.
Shiⁿhop	Allium mutabile.		
Shokaⁿwa-hu	Silphium laciniatum.	Wissep-hu	Acer saccharinum.
Siⁿ	Zizania aquatica.	Wuwu	Viburnum lentago.
Siⁿporo	Sagittaria latifolia.		

ARRANGED ALPHABETICALLY UNDER PAWNEE NAME

Pawnee name.	Scientific name.	Pawnee name.	Scientific name.
Akiwasas	Viburnum lentago.	Kirit	Sagittaria latifolia.
Aparu	Rubus occidentalis.	Kirit-tacharush (also Hawahawa).	Typha latifolia.
Aparu-huradu	Fragaria virginiana.		
Askutstat	Boebera papposa.	Kisusit	Helianthus tuberosus.
Atit	Phaseolus vulgaris.	Kisuts	Vitis cinerea.
Atit-kuraru	Falcata comosa.	Kitapato	Salix sp.
Atikatsatsiks (also Kitsitsaris).	Acuan illinoensis.	Kitsitsaris (also Atikatsatsiks).	Acuan illinoensis.
Bakskitits	Grindelia squarrosa.	Kitsarius	Chenopodium album.
Chakida kahtsu	Yucca glauca.	Kitsuhast	Amorpha fruticosa.
Hakakut	Menispermum canadense.	Kiwoñki	Artemisia frigida.
		Ksapitahako	Echinacea angustifolia.
Hakasits	Zanthoxylum americanum.	Kus aparu karuts	Prunus besseyi.
		Laritsits	Lepargyrea argentea.
Hakastah-kata	Cuscuta paradoxa.	Nahaapi nakaaruts	Padus nana; P. melanocarpa.
Hawahawa (also Kirit-tacharush).	Typha latifolia.		
		Nahata pahat	Quercus rubra.
Its	Glycine apios.	Nakasis	Uva-ursi uva-ursi.
Kaapsit	Celtis occidentalis.	Nakipistatu	Cornus stolonifera.
Kahts'-ha-itu	Acorus calamus.	Nakitsku	Toxylon pomiferum.
Kahts'-kiwaharu	Mentha canadensis.	Natakaaru	Populus sargentii.
Kahtsu dawidu	Laciniaria scariosa.	Nikakitspak	Physalis heterophylla.
Kahts' pira kari	Rumex hymenosepalus.	Nikiis	Zea mays.
Kahts' Takat	Allionia nyctaginea.	Nikso korórik kahtsu nitawáü.	Arisaema triphyllum.
Kahts'Taraha	Washingtonia longistylis.		
Kahts'-Tawas (also Nakisokiit).	Silphium laciniatum.	Niwaharit	Prunus americana.
		Nuppikt	Rhus glabra.
Kahts'-tuwiriki	Ipomoea leptophylla.	Osako	Acer negundo.
Karipika	Asclepias syriaca.	Osidiwa (or Osidiwa Tsahiks).	Allium mutabile.
Karipika tsitsiks	Dichrophyllum marginatum.		
		Pahatu	Rosa pratincola.
Kataaru	Savastana odorata.	Pakarut	Equisetum sp.
Kiditako	Fraxinus sp.	Parus-as	Lespedeza capitata.
Kiha-piliwus	Artemisia dracunculoides.	Patki natawawi	Quercus macrocarpa.
		Patsuroka	Psoralea esculenta.
Kiha-piliwus-hawastat	Petalostemum purpureum; P. candidum.	Pidahatus	Opuntia humifusa.
		Pira-kari	Baptisia bracteata.
Kirik-tara-kata	Helianthus annuus.	Pithahatusakits Tsuhast	Glycyrhiza lepidota.

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER PAWNEE NAME—Continued

Pawnee name.	Scientific name.	Pawnee name.	Scientific name.
Pitsuts	Stipa spartea.	Taitsako	Ulmus sp.
Rapahat	Cornus amomum.	Taitsako pahat	Ulmus fulva.
Sahpakskiisu	Hicoria ovata.	Taitsako taka	Ulmus americana.
Sahtaku	Juglans nigra.	Tawatsaako	Juniperus virginiana.
Sistat	Scirpus validus.	Tohuts	Gymnocladus dioica.
Skadiks	Thalictrum dasycarpum.	Tsostu	Monarda fistulosa (fragrant variety).
Skali-katit	Aquilegia canadensis.		
Skidadihorit	Ionoxalis violacea; Xanthoxalis stricta.	Tsusahtu	Monarda fistulosa.
		Tukawiu	Nelumbo lutea.
Skirariu	Sambucus canadensis.		

ARRANGED ALPHABETICALLY UNDER COMMON ENGLISH NAME

Common English name.	Scientific name.	Common English name.	Scientific name.
American elm	Ulmus americana.	Chokecherry	Padus nana; Padus melanocarpa.
American lotus	Nelumbo lutea.		
Anemone	Anemone canadensis	Comb plant	Echinacea angustifolia.
Angle stem	Silphium perfoliatum.	Compass plant	Silphium laciniatum.
Ash	Fraxinus pennsylvanica.	Corn	Zea mays.
		Corn smut	Ustilago maydis.
Arrowleaf	Sagittaria latifolia.	Cottonwood	Populus sargentii.
Bean	Phaseolus vulgaris.	Cow parsnip	Heracleum lanatum.
Bearberry	Uva-ursi uva-ursi.	Cup plant	Silphium perfoliatum.
Beaver root	Heracleum lanatum.	Coralberry	Symphoricarpos symphoricarpos.
Big milkweed	Asclepias syriaca.		
Birch, paper	Betula papyrifera.	Dodder	Cuscuta paradoxa.
Bittersweet	Celastrus scandens.	Elderberry	Sambucus canadensis.
Black haw	Viburnum lentago.	Elm	Ulmus.
Black rattle pod	Baptisia bracteata.	False lupine	Thermopsis rhombifolia.
Black walnut	Juglans nigra.	Fetid marigold	Boebera papposa.
Blazing star	Laciniaria scariosa.	Flame lily	Lilium umbellatum.
Bloodroot	Sanguinaria canadensis.	Fragrant bedstraw	Galium triflorum.
Blue cohosh	Podophyllum peltatum.	Fuzzy weed	Artemisia dracunculoides.
Blue flag	Iris versicolor.		
Blue joint grass; blue stem grass.	Andropogon furcatus.	Gentian	Dasystephana puberula.
		Ginseng	Panax quinquefolium.
Box elder	Acer negundo.	Goldenrod	Solidago.
Buck brush	Symphoricarpos occidentalis.	Gooseberry	Grossularia missouriensis.
		Gourd	Cucurbita lagenaria.
Buffalo pea	Geoprumnon crassicarpum.	Ground bean	Falcata comosa.
		Ground cherry	Physalis heterophylla.
Buffalo berry	Lepargyrea argentea.	Ground plum	Geoprumnon crassicarpum.
Bulrush	Scirpus validus.		
Burdock	Arctium minus.	Gum weed	Silphium laciniatum.
Burning bush	Euonymus atropurpurea.	Hackberry	Celtis occidentalis.
		Hard maple	Acer saccharum.
Bush morning-glory	Ipomoea leptophylla.	Hazelnut	Corylus americana.
Butterfly weed	Asclepias tuberosa.	Hickory	Hicoria ovata.
Calamus	Acorus calamus.	Hop	Humulus americana.
Canaigre	Rumex hymenosepalus.	Horsemint	Monarda fistulosa.
Cardinal flower	Lobelia cardinalis.	Indian potato	Glycine apios.
Cat-tail	Typha latifolia.	Indian tea	Ceanothus americana.
Cedar	Juniperus virginiana.	Iowa crabapple	Malus ioensis.
China berry	Melia azedarach.		

Glossary of plant names mentioned in this monograph—Continued
ARRANGED ALPHABETICALLY UNDER COMMON ENGLISH NAME—Continued

Common English name.	Scientific name.	Common English name.	Scientific name.
Iris	Iris versicolor.	Sand cherry	Prunus besseyi.
Jack-in-the-pulpit	Arisaema triphyllum.	Saskatoon	Amelanchier alnifolia.
Juneberry	Amelanchier alnifolia.	Scouring rush	Equisetum.
"Jerusalem artichoke"	Helianthus tuberosus.	Scrub oak	Quercus macrocarpa.
Kentucky coffee tree	Gymnocladus dioica.	Sheepberry	Viburnum lentago.
Kinnikinnick	Cornus amomum; Cornus stolonifera.	Sheep sorrel	Ionoxalis violacea.
		Shoestring	Amorpha canescens.
Ladies' bouquet	Galium triflorum.	Skeleton weed	Lygodesmia juncea.
Lamb's-quarters	Chenopodium album.	Slippery elm	Ulmus fulva.
Lichen	Usnea barbata.	Slough grass	Spartina michauxiana.
Linden	Tilia americana.	Smooth sumac	Rhus glabra.
Little rattle pod	Astragalus caroliniana.	Snowberry	Symphoricarpos occidentalis.
Lobelia	Lobelia cardinalis.		
Love seed	Cogswellia daucifolia.	Snow-on-the-mountain	Dichophyllum marginatum.
Love vine	Cuscuta paradoxa.		
Moonseed	Menispermum canadense.	Soft maple	Acer saccharinum.
		Sour dock	Rumex crispus.
Needle grass	Stipa spartea.	Spanish bayonet	Yucca glauca.
Nettle	Urtica gracilis.	Spider bean	Acuan illinoensis.
Osage orange	Toxylon pomiferum.	Spiderwort	Tradescantia virginica.
Paper birch	Betula papyrifera.	Spider lily	Tradescantia virginica.
Pasque flower	Pulsatilla patens.	Spring lily	Erythronium mesochoreum.
Pembina	Viburnum opulus.		
Pennyroyal	Hedeoma hispida.	Square stem	Silphium perfoliatum.
Peyote	Lophophora williamsii.	Squash	Pepo maxima.
Pine	Pinus murrayana.	Sticky head	Grindelia squarrosa.
Plantain	Plantago major.	Sunflower	Helianthus annuus.
Poison oak	Toxicodendron toxicodendron.	Sweet clover	Melilotus alba.
		Sweet cicely	Washingtonia longistylis.
Pokeberry	Phytolacca americana.		
Porcupine grass	Stipa spartea.	Sweet flag	Acorus calamus.
Prairie-dog fennel	Boebera papposa.	Sweet grass	Savastana odorata.
Prairie wild rose	Rosa pratincola.	Switch grass	Panicum virgatum.
Prairie clover	Petalostemum purpureum; Petalostemum candidum.	Thorn apple	Crataegus.
		Tipsin	Psoralea esculenta.
		Tobacco	Nicotiana quadrivalvis; Nicotiana rustica; Nicotiana tabacum.
Prickly ash	Zanthoxylum americanum.		
Prickly pear	Opuntia humifusa.	Tree cars	Polystictus versicolor.
Puccoon	Lithospermum canescens.	Tuberous sunflower	Helianthus tuberosus.
		Twin flower	Pulsatilla patens.
Puffball	Lycoperdon gemmatum.	Virginia creeper	Parthenocissus quinquefolia.
Pumpkin	Pepo pepo.		
Purple coneflower	Echinacea angustifolia.	Wahoo bush	Euonymus atropurpureus.
Purple mallow	Callirrhoe involucrata.		
Rabbit foot	Lespedeza capitata.	Washtemna	Monarda fistulosa (fragrant variety).
Ragweed	Ambrosia elatior.		
Red false mallow	Malvastrum coccineum.	Water chinquapin	Nelumbo lutea.
Red elm	Ulmus fulva.	Watermelon	Citrullus citrullus.
Red haw	Crataegus.	Water string	Amorpha fruticosa.
Red oak	Quercus rubra.	White elm	Ulmus americana.
Redroot	Ceanothus americana.	Wild black currant	Ribes americanum.
Rock elm	Ulmus thomasi.	Wild black raspberry	Rubus occidentalis.
Sagebrush	Artemisia cana; Artemisia tridentata.	Wild blue verbena	Verbena hastata.
		Wild columbine	Aquilegia canadensis.

Glossary of plant names mentioned in this monograph—Continued

ARRANGED ALPHABETICALLY UNDER COMMON ENGLISH NAME—Continued

Common English name.	Scientific name.	Common English name.	Scientific name.
Wild crab apple	Malus ioensis.	Wild rose, prairie	Rosa pratincola.
Wild cucumber	Micrampelis lobata.	Wild sage, big	Artemisia gnaphalodes.
Wild four-o'clock	Allionia nyctaginea.	Wild sage, little	Artemisia frigida.
Wild foxglove	Pentstemon grandiflorus.	Wild strawberry	Fragaria virginiana; Fragaria americana.
Wild gourd	Pepo foetidissima.		
Wild grape	Vitis cinerea.	Wild sweet pea	Lathyrus ornatus.
Wild licorice	Glycyrhiza lepidota.	Wild touch-me-not	Impatiens pallida.
Wild mint	Mentha canadensis.	Willow	Salix.
Wild onion	Allium mutabile.	Wind flower	Anemone canadensis.
Wild red raspberry	Rubus strigosus.	Yarrow	Achillea millefolium.
Wild plum	Prunus americana.	Yellow wood sorrel	Xanthoxalis stricta.
Wild rice	Zizania aquatica.	Zest-of-the-woods	Thalictrum dasycarpum.

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PRELIMINARY ACCOUNT OF THE ANTIQUITIES OF THE REGION BETWEEN THE MANCOS AND LA PLATA RIVERS IN SOUTHWESTERN COLORADO

BY

EARL H. MORRIS

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PREFACE

In the spring of 1913, at the suggestion of Dr. Edgar L. Hewett, director of the School of American Archæology, the Board of Regents of the University of Colorado placed in my hands the means with which to conduct excavations among the ruins in the region between the Mancos and La Plata Rivers. The permit from the Secretary of the Interior was obtained through the School of American Archæology, hence the work during the summer of 1913 is officially recorded as having been done in collaboration with that institution.[1]

As a result of the first season's explorations, I was sent back to the same field, where I conducted excavations during part of the summer of 1914. In this research the School of American Archæology did not collaborate.

Because of limited means, the explorations were not so thorough nor so extended as it would be desirable to have made them. Time could not be spared to draw plans of all the ruins visited, and those which are given are compiled from measurements taken with a tape-line. In many places it has been necessary to use the terms "about," "roughly," and "approximately" where exact determinations could have been made only by the expenditure of considerable time and money.

Whatever of worth was accomplished depended largely upon those who assisted me, and I wish here to express my thanks to William E. Ross, E. K. Hill, and J. H. Lavery, all of Farmington, New Mexico, for their faithfulness to the work in hand under all circumstances. Mr. Ralph Linton, of Swarthmore, Pennsylvania, contributed his services during part of the summer of 1913. Mr. A. B. Hardin, of Denver, Colorado, directed me to several of the most important ruins and furnished valuable information as to the location of springs and trails.

[1] *Bulletin of the Archæological Institute of America,* Vol. IV, Nos. II and III, p. 41.

I am especially indebted to Prof. Junius Henderson, curator of the Museum of the University of Colorado, for the use of his office and photographic equipment while preparing this report, as well as for many other services which he has rendered.

Since the excavations had to do with two very different types of ruins, I have treated each separately. By describing each type of building and the artifacts therefrom as a unit, a much better comparison of the culture of the ruins in the cliffs with that of the ruins on the mesas can be made than would otherwise have been possible.

E. H. M.

PRELIMINARY ACCOUNT OF THE ANTIQUITIES OF THE REGION BETWEEN THE MANCOS AND LA PLATA RIVERS IN SOUTHWESTERN COLORADO

By Earl H. Morris

DESCRIPTION OF THE REGION

The region here dealt with consists of a triangular plateau bounded on the west by the Mancos Canyon, on the east by the La Plata River, and on the south by the Colorado-New Mexico line. Its elevation varies from 6,000 to 7,000 feet above the sea. It is traversed from northeast to southwest by a low divide composed of a series of broken hills. The canyons which drain to the Mancos are exceedingly deep and rough, rivaling those on the opposite side of the river. The arroyos running to the La Plata are less precipitous and much of the country on that side of the divide is a rolling tableland.

An unusually dense forest of piñon and cedar covers much of the region, and the parts not covered by forests are overgrown with sagebrush. Along the watercourses are cottonwoods and willows, and in the canyons draining to the Mancos quaking aspens, wild gooseberries, and chokecherries are of common occurrence. A few rock pines stand at the heads of the canyons, and along the foot of cliffs and in the deep coves are numerous spruce trees, some of them of large size. It appears that the pines, spruces, and aspens, together with the other plants common to the associations in which these are predominant, are being slowly crowded out by more xerophytic forms, a condition indicating that there is a less abundant rainfall than there was in times past.

Until the coming of the whites, deer, elk, bear, and mountain lions, as well as smaller mammals, were plentiful, and even at present they are occasionally encountered in the fastnesses of the canyons.

The sagebrush glades interspersed through the heavy timber furnished the aboriginal inhabitants with abundant and fertile land for cultivation. In the summer of 1914 corn could have been grown successfully without irrigation upon these mesas. Thus it appears that the region offered all the conditions indispensable to primitive culture. To-day it is uninhabited except for a few "dry farmers," who are endeavoring to reclaim the lands west of Cherry Creek.

I. THE CLIFF-RUINS OF JOHNSON CANYON

Johnson Canyon is probably the largest of the eastern tributaries of the Mancos Canyon. It begins as a draw at the divide which forms the boundary between La Plata and Montezuma Counties, and 2 miles farther west drops down between perpendicular cliffs. From this point the bottom is a V-like gorge, often rendered impassable by great blocks of stone which have broken away from the rim rock and crashed into the watercourse below. Where such is the case the dim trail ascends the steep talus slope, winds along precarious ledges, and, as soon as there is an opportunity, descends to the canyon floor.

In describing the cliff-dwellings of Mancos Canyon neither Jackson [1] nor Holmes [2] mentions the ruins in this canyon. Nordenskiöld speaks of them as follows: [3]

> The system of cañons southeast of this river [the Mancos] also contains numerous cliff-dwellings of considerable size. I did not carry out any excavations there but only photographed a number of the most important ruins, namely, those in Johnson Cañon.

Prudden does not refer directly to the Johnson Canyon ruins but locates several of them on his map of the prehistoric ruins of the San Juan watershed.[4]

Possibly three-quarters of a mile from the beginning of the box canyon the first fork of any considerable size runs off to the north. In it is located Mancos Spring. We found no other permanent water supply between the La Plata and the Mancos which is accessible, and in consequence this spring served as a base for all our operations in the vicinity. There is a large spring some 3 miles down the canyon, but its water is green and unpleasant to the taste. There are also numerous small drips at the base of the rim rock, which doubtless were used by the aborigines.

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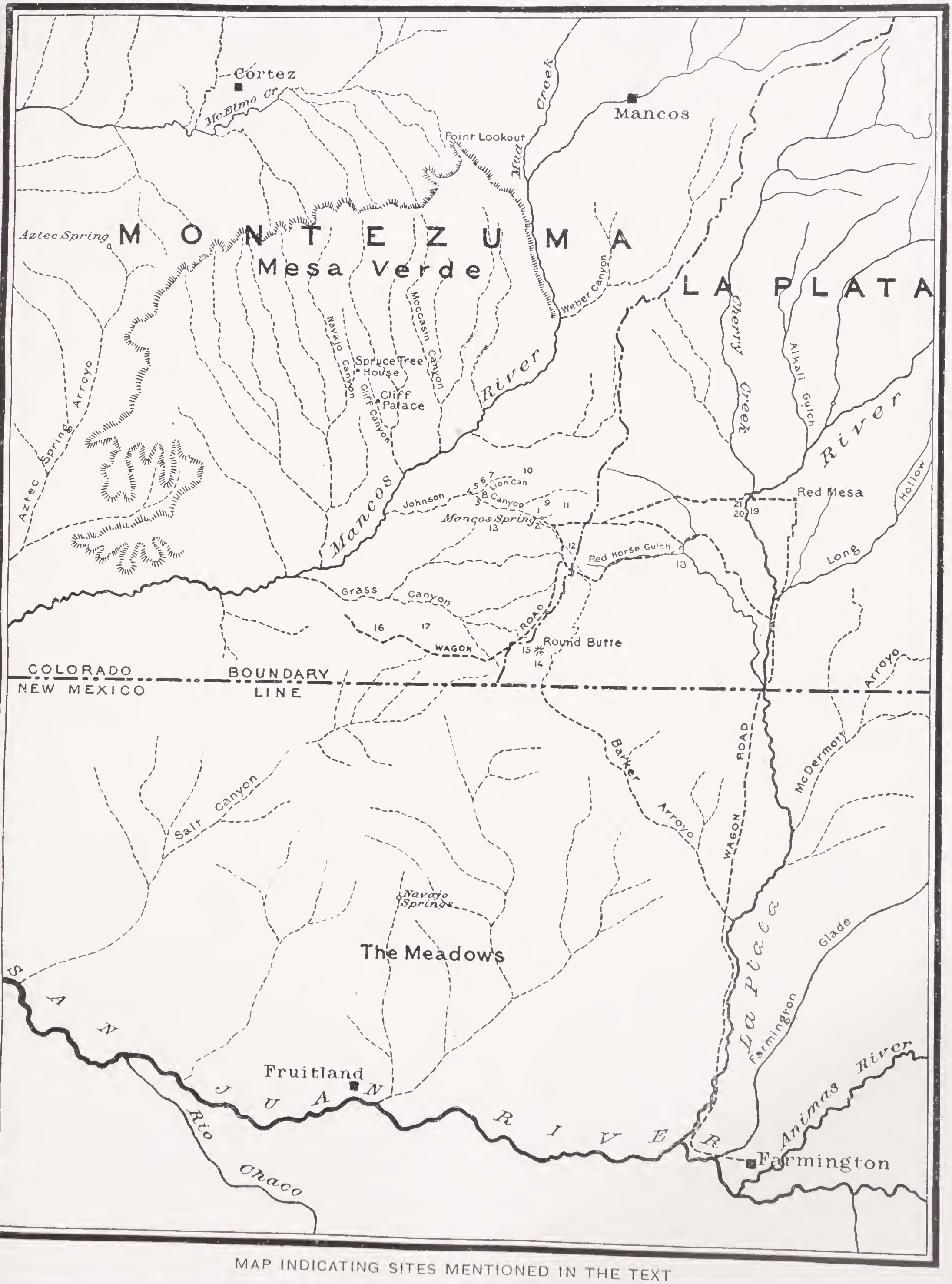
[1] [Eighth] Ann. Rept. of the Hayden Surv. for 1874, p. 369, 1876.
[2] Tenth Ann. Rept. of the Hayden Surv. for 1876, p. 393, 1878.
[3] The Cliff-dwellers of the Mesa Verde, p. 69.
[4] The Prehistoric Ruins of the San Juan Watershed, pl. xvi.



MAP INDICATING SITES MENTIONED IN THE TEXT

Buildings

1. IN JOHNSON CANYON

A short distance below the head of the box canyon an ancient trail scales the north wall. It consists of a number of steps or toe holds cut into the rock, which greatly facilitate the ascent of the sloping surface.

Under the first arch of considerable size, also on the northern side of the canyon, are two depressions, with a capacity of about 3 gallons each, pecked into the rock floor of the cave. They are arranged to catch the drip from the cliff, and a very inconsequential rain is sufficient to fill them.

Ruins at mouth of Spring Canyon.—At this place are the ruins marked Nos. 1 and 2 on the map (pl. 31). Both are in a poor state of preservation. The one on the southern side of Johnson Canyon consists of six rooms built in a crevice which can be entered from the east end. The walls are poorly constructed. In one place they are built entirely of mud into which have been thrust many small fragments of stone (pl. 34, *b*), and in another they contain no stone whatever, but are thickly chinked with broken pottery. They stand upon the edge of the cliff and reach to the roof of the cave. A passage runs the length of the crevice behind the apartments.

Below the mouth of Spring Canyon practically every available site contains the remains of a small building. Few of these could have been used as dwellings, the majority probably having served as storage places for the crops raised on the mesas. The finding in one of them of several bushels of corncobs strengthens this conclusion. In the first 5 miles below Spring Canyon the party counted 15 of these ledge houses, and it is probable that there are many more hidden by the line of spruces which skirts the rim rock and concealed in the numerous ramifications which branch off from the main gorge on both sides.

Ruin No. 3.—Under a high arch on the north side of the canyon are the remains of the first building of noteworthy size (No. 3 on the map, pl. 31). An ascent of 300 feet brings one to the level of the cave in which it stands. The débris and ruined walls extend along the cliff for 150 feet. Four kivas form the most conspicuous feature, three of them at the western end of the cave, the other well toward its eastern extremity. In the central part of the rear of the cave a crack was walled up, and the five rooms thus formed are intact. Upon a detached bowlder at the front and near the western end perches a tower 7 feet square and 6 feet in height. The features of the rest of the building can not be determined, since even the bases of the walls have been disturbed.

Several sandals, jar rests, and pieces of matting, besides the fragments of two pottery bowls (pl. 42, *a*, *c*) were gathered up among the fallen stones, a condition indicating that had there been previous visitors to the cave, they were not in search of relics. The red bowl (pl. 42, *a*) is of particular interest because it so closely resembles the one found by Nordenskiöld in Spring House.[1]

At least four burials had been made beneath the shelving rocks which litter the floor of the cave.[2] These had been pawed out by animals, and whatever offerings had been placed with them were scattered and destroyed. In one was found the front of a feather-cloth jacket, part of which is shown in plate 49, *a*.

In the kiva, at the eastern end of the building, were the fragments of a strangely shaped vessel (pl. 41, *b*, *c*) and a small water bottle (pl. 40, *b*), as well as several bone implements. In a rat's nest, under a great slab of stone which had fallen from the cliff into the northern side of the kiva, were sections of rush matting evidently taken from a large mat cut to pieces by the rodents. (Pl. 49, *b*.)

The easternmost of the three kivas, at the western end of the cave, had been dismantled and used as a dumping place. The floor was covered to a depth of 18 inches with house sweepings, turkey droppings, innumerable bits of string, knotted strips of yucca leaves, feathers, and fragments of pottery. In one of the banquettes were a few fragments of the red bowl mentioned above. In the next kiva a beautiful bowl was found (pl. 42, *b*), but seepage had destroyed any perishable objects which the room may have contained. Because of dampness the fourth kiva was not disturbed.

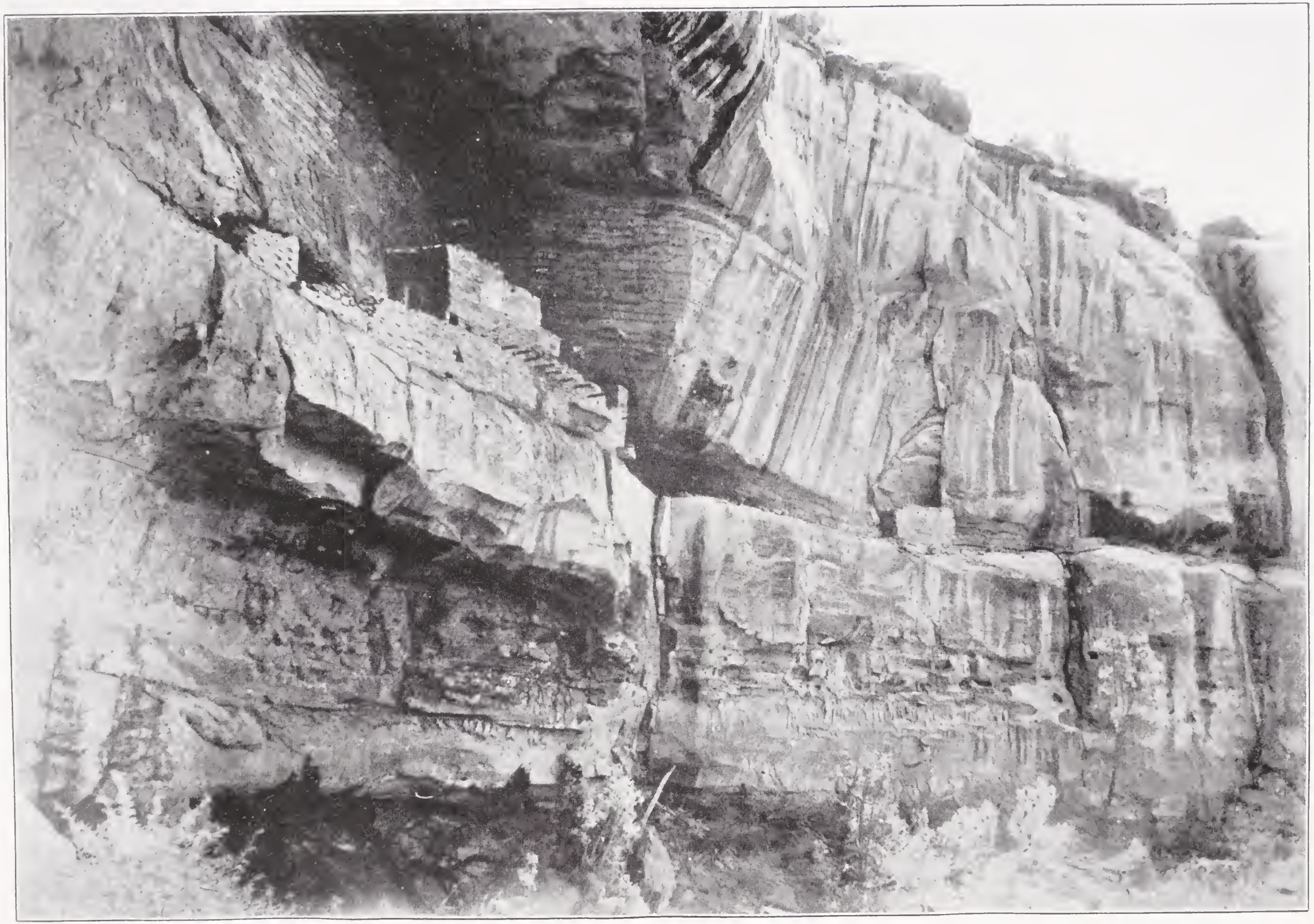
The kivas present no unusual features, so I shall not describe them, letting the one in Eagle Nest House stand as a type for all those in Johnson Canyon.

2. IN LION CANYON

Eagle Nest House.—About three-quarters of a mile below Ruin No. 3 Johnson Canyon is joined from the north by a short and very rugged tributary known locally as Lion Canyon. At the junction the canyons are 500 feet deep. Where the west wall of Lion Canyon rounds off and merges into the north wall of Johnson Canyon the rim rock forms a high arch, which shelters a cave of considerable proportions. Some 60 feet from the bottom a shelf crosses the rear wall of the cave. It is 20 feet wide at the east end, becoming gradually narrower toward the west until it runs out against the perpendicular cliff. Upon the shelf stands Eagle Nest House. No ruin in the Mesa Verde presents a more picturesque and majestic

[1] The Cliff-dwellers of the Mesa Verde, pl. XXXIII and p. 84.
[2] Nordenskiöld mentions such burials (op. cit., pp. 46, 47).

EAGLE NEST HOUSE FROM MOUTH OF LION CANYON



EAGLE NEST HOUSE FROM FOOT OF CLIFF AT WEST END

appearance than does this building, when on rounding the bold promontory, at the fork of the canyons, it bursts upon the view, perched like the nest of a bird upon the precarious ledge. (Pl. 32.)

Nordenskiöld shows this structure, to which he refers thus: "A figure of one of them is given here (fig. 40) as an example of an inaccessible, or at least almost inaccessible, cliff dwelling."[1]

So much was I impressed with the nestlike appearance of the ruin that I named it Eagle Nest House, and so refer to it in all my notes. I have found no mention of it except that made by Nordenskiöld, and I do not believe any name had been previously applied to it.

A hard but not dangerous climb of 400 feet brings one to the base of the cliff below the ruin. Here the observer is impressed with the force of Nordenskiöld's statement, for the ruin seems indeed inaccessible (pl. 33). The cliff overhangs above and below the shelf which supports it, and as the distance is too great to permit

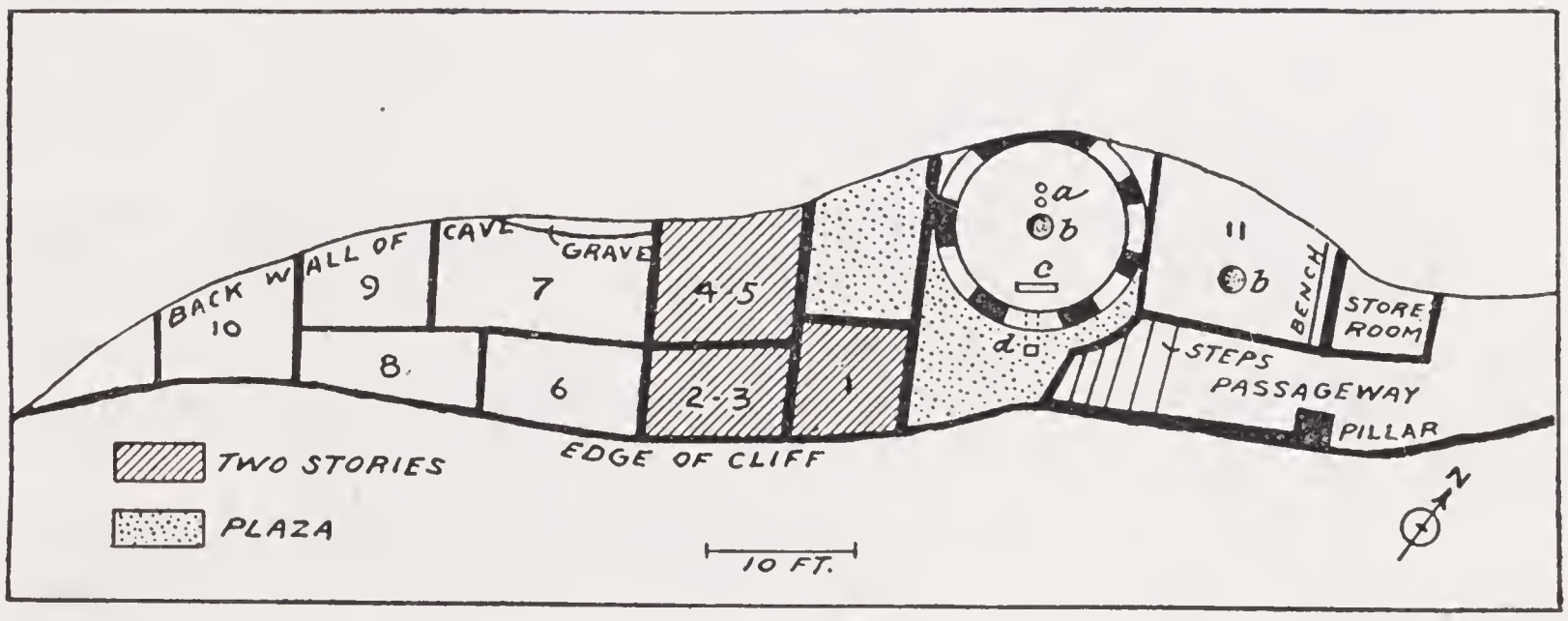


FIG. 1.—Ground plan of Eagle Nest House.

the casting of a rope over one of the protruding beams, direct access is impossible. However, from the east end of the ledge a crevice continues along the cliff for some distance. Near its end the wall below drops back to perpendicular. Here two large poles had been leaned against the cliff and fastened to the stump of a cedar which had grown conveniently at the bottom. I climbed to the end of these, pushing a pole ahead of me until only 3 feet of it overlapped the top of the first pair; after lashing this to them and binding another pole beside it I clambered up these and repeated the process. The top of the fourth pair of poles reached to the ledge. Even after they had been securely fastened at the top it was not until the next day that my workmen could be prevailed upon to attempt the ascent.

The ruin contains 12 rooms and a kiva (fig. 1). At the east end the outside wall of the house widens into a stout pillar built from

[1] Op. cit., p. 69.

the ledge to the rock above. Behind the pillar, inclosed by the outer wall of the house on the left and by the front wall of room 11 on the right, is a passage or entry which ends in a series of steps leading up to what was the level of the kiva roof. This and the space which is dotted in the plan constituted a plaza quite large and commodious in view of the small proportions of the building. It is probable that the roof of room 11 was part of the plaza also. The open side of the court is flanked by a parapet 2½ feet high.

From the plaza a T-shaped doorway leads into room 1, which, being in as perfect a state of preservation as any room in the Mesa Verde, is worthy of description. Its inner dimensions are, parallel to the cliff, 5 feet 6 inches by 6 feet 6 inches in the opposite direction. The height to the ceiling is 5 feet 7 inches. The walls bear successive coats of brown plaster, a new coat having been added, seemingly, when the one beneath became covered with soot and dirt. The roof is supported by two comparatively heavy beams, which run the long way of the room and are set into the walls. Upon these at right angles rest four smaller poles, which are covered by a layer of closely placed split sticks. and above them is a layer of indurated mud.

In the southeast corner is a fire pit 18 inches in diameter. There is a smoke hole in the roof immediately above it, and the walls in that corner are black with smoke. Upon the roof is a flat slab, which was used to close the opening when there was no fire on the hearth.

In the south wall 1 foot 9 inches from the west wall and 2 feet 10 inches above the floor is a neatly plastered niche 3½ inches in diameter and 4 inches deep. In the southwest corner near the top of the south wall is a somewhat larger niche, and there is still another in the north wall 1 foot 7 inches from the northeast corner and 1 foot 6 inches up from the floor.

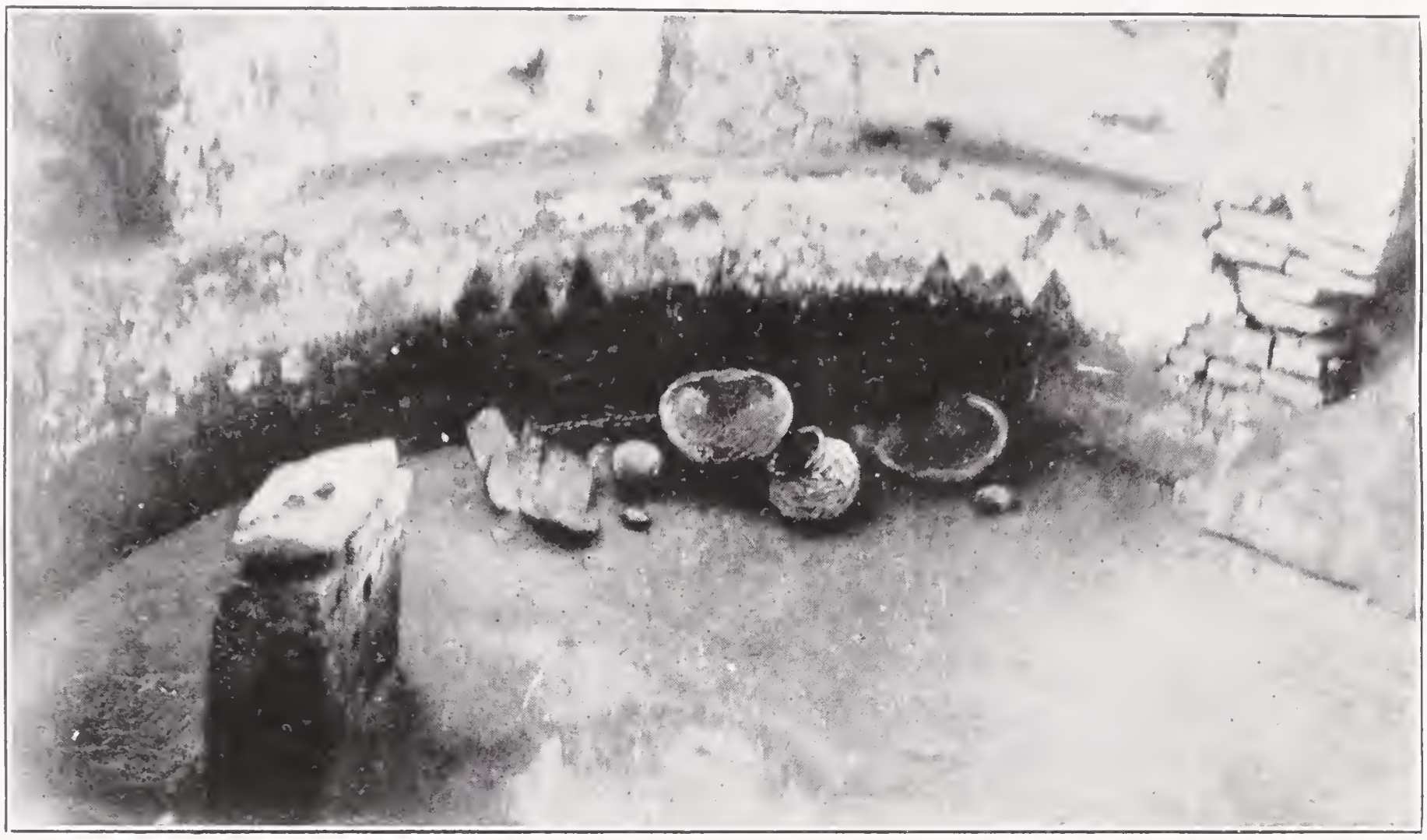
In the northeast corner a small osier eyelet protruded from the wall through which was looped a long strand of yucca cord. Upon the floor were two bone needles.

Between the rear wall of room 7 and the cliff were the remains of a burial, which had been disturbed by some agency. A few fragments of matting were with the bones. Rooms 8 and 9 contained grinding stones, fragments of pottery, bits of string, and a few bone implements. Room 11 seems to have been the kitchen. Upon the floor were three sets of millstones, and against the west wall were the remains of at least five coil-ware cooking pots, one of which is shown restored in plate 38, *b*. In the rubbish were the fragments of a baking slab.

a. STONE AX WITH HANDLE OF SKUNK BUSH

b. SECTION OF WALL FROM RUIN NO. 2

c. INCISED TRACINGS ON WALL OF KIVA IN EAGLE NEST HOUSE



a. KIVA IN EAGLE NEST HOUSE SHOWING POTTERY IN SITU

b. KIVA IN EAGLE NEST HOUSE

From the fire pit were taken a hairbrush (pl. 47, *b*) and three sandals. Behind the bench which crosses the east end of the chamber and beneath the southeast corner of the wall was a stone ax (pl. 34, *a*), with its skunk-bush (*Schmaltzia trilobata*) handle still attached.

The small room at the east end was a storehouse. The walls extend to the rock above, and so little light enters through the small door in the east end that the interior is always dark.

It appears that much labor was expended to retain the subterranean character of the kiva. As the presence of the ledge made excavation impossible, the space from the foot of the steps to the west wall of room 1 and back to the cliff was filled with loose rock and débris in order that the roof of the kiva might be on a level with the floors of the surrounding rooms. This does not apply to room 11, but doubtless there was a limit beyond which economy of space would not allow the builders to go, even though in consequence custom had to be somewhat violated.

The kiva was constructed as follows: Except on the north, where the cliff interfered, two walls were built, one within the other. The outer wall was carried up to the desired level of the plaza, while the other was brought up only $2\frac{1}{2}$ feet. Upon it were erected the pedestals which separate the banquettes and serve to support the roof. The outer wall forms a back for the banquettes and functions as a brace for the pedestals. The roof had fallen, but the beams were sufficiently in place to show that it had been constructed in the same manner as the one figured by Dr. Fewkes,[1] so I shall not describe it here. Otherwise the kiva was in an almost perfect state of preservation.

In removing the débris three coil-ware jars (pls. 38, *a;* 40, *c*, *d*) were found against the west wall (pl. 35, *a*). The largest of these was in fragments, but the others were unbroken. With them were parts of two other large pots and toward the center of the room were two small dipper bowls.

The measurements of the kiva are: Height, 8 feet 3 inches; diameter, 12 feet 9 inches; height of floor to banquettes, 2 feet 6 inches; height to top of pedestals, 4 feet 8 inches; width of banquettes above horizontal passage, 4 feet 5 inches; width of other banquettes, 3 feet; depth of banquettes, $11\frac{1}{2}$ inches; width of pedestals, 1 foot 8 inches; distance of deflector from wall, 2 feet 2 inches; height of deflector, 2 feet; length of deflector, 2 feet; thickness of deflector, 8 inches; distance of fire pit from inside of deflector, 2 feet; diameter of fire pit, 1 foot 10 inches; first sipapu, 9 inches from pit; second, 9 inches from first; height of horizontal passage, 1 foot 5 inches; width, 1

[1] *Bull., 41, Bur. Amer. Ethn.*, pl. 15.

foot 2 inches; bottom, 4 inches above floor; length of horizontal passage, 2 feet 3 inches; depth of ventilator shaft, 8 feet 3 inches.

Two sticks crossed at right angles are set into the masonry just below the top of the air shaft. Resting upon these was a block of stone which closed the opening and came almost flush with the level of the plaza.

In the east wall a few inches above the floor is a niche or "cubby-hole" large enough to contain a fair-sized jar (pl. 35, *b*). An unusual feature is the presence of a small niche in the fireward side of the deflector. I have found no mention of a niche similarly placed in any kiva in the Mesa Verde. The presence of the two sipapu seems to render the kiva rather unusual, as only one other instance of the kind is on record.[1] Somewhat more than a foot to the east of the first sipapu a mano was tightly plastered into the floor.

The floor and the first 17 inches of the walls are plastered with brown clay. Higher up the walls are white and show few evidences of smoke. At the junction of the two zones is a dado like the one figured by Dr. Fewkes from the third story of the square tower in Cliff Palace.[2] (See pl. 35.) Beneath each banquette three clay-colored triangles extend up into the white, and between the series of large triangles are 29 to 34 smaller figures, such as could be made by a single dab of a brush. Nordenskiöld shows practically the same decoration from a kiva in a ruin in Cliff Canyon and mentions having observed it also in two other ruins.[3]

There are numerous incised tracings in the white plaster of the upper walls. Those in the surface of a pedestal at the west side are shown in plate 34, *c*. In order to photograph these I traced them with charcoal, taking care not to add anything to the original.

The masonry of Eagle Nest House is in places good, in others mediocre. Some of the walls toward the western end give evidence of hasty or careless construction. However, room 1 is as well built as are the better parts of Cliff Palace. The T-shaped doorway in the east end excites one's admiration. The sides are so smooth and the angles so true that they might well be the work of a modern mason with his chisels and square. It appears that the stones were rubbed smooth after they were put in place.

It is doubtful whether there can be found in any of the subdivisions of Mancos Canyon a better example of a "unit-type" cliff-dwelling than is present by Eagle Nest House.[4] The alignment

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[1] Fewkes *Bull. 41, Bur. Amer. Ethn.*, p. 18.

[2] *Bull. 51, Bur. Amer. Ethn.*, pl. 13, *a*.

[3] Op. cit., p. 16.

[4] A definition and explanation of this term may be found in Prudden, Prehistoric Ruins of the San Juan Watershed, p. 234.

of dwelling rooms, kiva, and refuse heap found in buildings in the open is not preserved here, since by force of necessity the builders were compelled to conform their plans to the site upon which they built. The ruin is a "unit-type" dwelling adapted to a special site.[1] It presents all the essential features: A kiva subterranean in significance if not in fact, and a series of chambers, part of them living rooms, and the rest used for storage purposes. It seems that the ratio here presented is: Living rooms, 11; storeroom, 1; kiva, 1. However, certain of the 11 rooms may have been, and probably were, used as storerooms. From the broken pottery strewn down the slope below, it appears that the refuse was cast over the cliff. It is impossible to say what disposition was made of the dead.

Ruin No. 5.—There are four other ruins in Lion Canyon worthy of mention. Following the base of the rim rock 10 minutes' walk from Eagle Nest House one arrives at the site of Ruin No. 5. This stands under a high but shallow arch, which does not protect all parts of it from the elements. Four rooms exhibiting very good masonry stand at the foot of the cliff, and the presence of large quantities of worked stone, as well as of roof beams and floor beams, scattered down the slope indicates that these rooms represent but a small part of the original building. The one kiva visible is at the northern end of the cave. Rains have beaten in upon it until the walls are denuded of plaster and mortar, and it is more than half full of débris from the walls and roofs of neighboring rooms. The parts which extend above the wreckage indicate that this kiva varies in no particular from the one just described.

Some 20 feet above the lower ruin a ledge extends around the entire arc of the cave. At the south end, where this is slightly broader than at any other part of its length, stands a cluster of 10 or 11 rooms. From these a rough, mortarless wall continues to the north end of the crevice. It is probable that the inhabitants of the lower dwelling intended to add to the house begun at the south end and hoisted the rack of loose stone to the ledge for that purpose.

Ruin No. 6.—This ruin (pl. 36), the largest cliff dwelling in Johnson Canyon or any of its tributaries, is on the same side of the canyon, a few hundred yards above Ruin No. 5. The loose and unstable condition of the detritus upon which it is built and the easy approach to the ruin account for its deplorable condition. It extends along the cliff for more than 200 feet and contains 6 traceable kivas and 31 rectangular rooms. The floor of the cave is very uneven and the walls have been built around and upon detached masses of stone, in many cases on sloping surfaces, with great care and considerable skill. In places they rise to a height of three stories, and marks on

[1] Fewkes, *Bull. 41, Amer. Ethn.*, p. 8.

the cliff above show that originally they were surmounted by a fourth story. The great piles of fallen masonry indicate that the entire building was two or more stories in height and probably contained as many as 80 rooms. Because of the great quantity of accumulated débris, the determination of the features of the building and the relation of its parts was too great a task for the expedition to undertake because of its limited funds.

The deflectors in two of the six kivas examined are constructed of poles 1 to 2 inches in diameter set into the floor and bound together with willows. These are heavily coated with plaster. Nordenskiöld writes as follows:[1]

> As far as I could ascertain by a hurried investigation, the ruins in Johnson Cañon differ in no essential respect from the other cliff dwellings on the Mesa Verde. Estufas are present in all the larger ruins and preserve in all respects the ordinary type. I observed one single exception which affected only an unimportant detail. In one estufa the low wall . . . consisted not of stone, as is usually the case, but of thick stakes driven into the ground close to each other and fastened at the top with osiers. On the side nearest to the hearth this wooden screen was covered with a thick layer of mortar, probably to protect the timber from the heat.

It is probable that Nordenskiöld refers to one of the kivas in this ruin. The deflector in Kiva K, Cliff Palace, is constructed in the same manner.[2]

The ruin had been thoroughly ransacked by relic hunters many years before it was visited by the author. Although practically every nook and cranny had been pried into, a few good finds were made. At the southern end a kiva is built in between large bowlders, which have broken away from the cliff above. On top of one of the pilasters and scattered over the débris beneath were many fragments of a large water jar. The floor was cleared in an effort to find enough sherds to make possible a restoration (pl. 41, *a*). When tapped with a shovel handle the south half of the floor sounded hollow. The plaster when broken through was found to be resting upon a mass of dry grass and twigs. Evidently refuse had been thrown into the south side of the room to bring the floor up to the level necessitated by the presence of a shelving rock on the north. From the trash were recovered six sandals, a quiver, several jar rests, a wooden hoop with a netlike attachment, some fragments of a most excellent basket, and about 2 quarts of corn, the germs of which had not been destroyed by mice or weevils.

A square room was perched on the top of a large bowlder west of the kiva. Hidden beneath the floor in the northwest corner were two large coil-ware ollas (pl. 39). Over the tops of both were thin stone slabs and across the neck of one corncobs had been placed, the ends

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[1] Op. cit., p. 70.

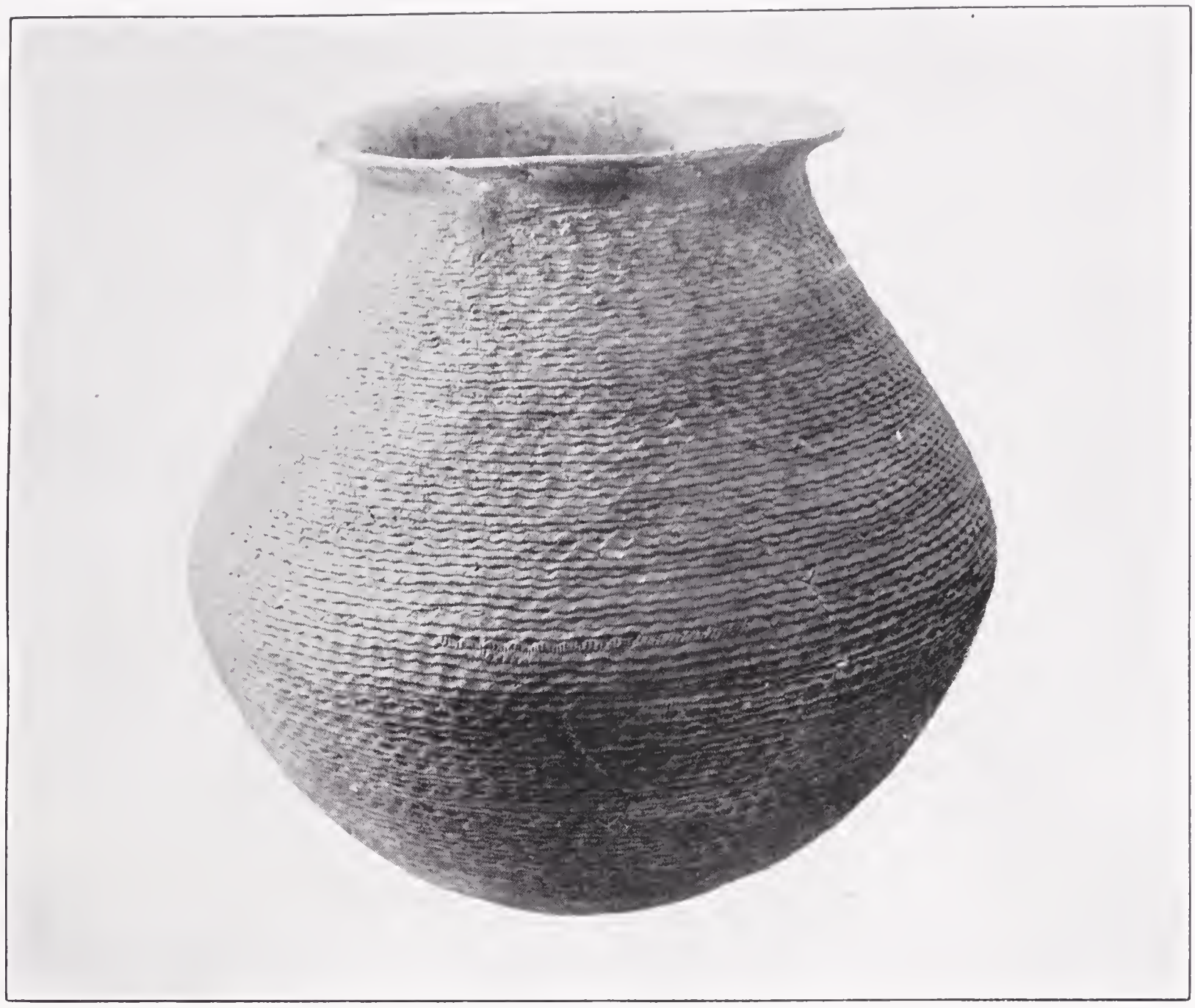
[2] Fewkes, *Bull. 51, Bur. Amer. Ethn.*, p. 57.

RUIN NO. 6

a

b

RUIN NO. 7



a

b

COIL-WARE OLLAS

a

b

COIL-WARE OLLAS

resting against the flare of the neck. The space above these was filled with clay. Within was about a quart of fine dust not derived from any organic material; hence the reason for sealing the jar is difficult to imagine. The transportation of these large pots down the precipitous cliff and back to camp at Mancos Spring was no small undertaking, as a slight blow would have reduced them to fragments. One was tied in a gunny sack and the other in a shirt, and after much labor they were deposited safe at camp.

Ruin No. 7.—Ruin No. 7 is in a deep pocketlike cavern less than a quarter of a mile up the canyon from the ruin just described. The building consists of four groups of rooms somewhat separated from one another. The first to be reached on approaching the ruin from the south contains six rooms, which have been formed by walling up and partitioning off a deep crevice. The walls, which are intact, reach up to the rock.

Eighty feet farther north is the central and most important part of the ruin. In this are seven rectangular rooms and two kivas. As may be seen in plate 37, *b*, one room is in the second story, the walls reaching to the top of the cave. The floor dividing the stories has fallen. A short distance below the top of the walls four stout beams are set into the masonry, forming a square slightly smaller than the room itself. Some object seems to have been suspended from these beams, but there is nothing to indicate what this may have been.

The kiva which appears in the foreground is nearly filled with débris; this was not excavated. The inclosure between the kiva and the two-storied part of the ruin is of exceptional interest, as it is a rectangular room which in many features resembles a kiva. The corners were filled to a height of about 3 feet with masonry, giving the room an oval instead of a rectangular form. Against the outside of the east wall a buttress of masonry was constructed, into which the horizontal opening extends and through which the ventilator shaft rises. The deflector, a slab of stone, had been broken down, but the fire pit was in the usual position. No sipapu was observed, but as the floor was much broken, it may once have been present. There is no trace of banquettes or pilasters, unless the tops of the triangles of masonry in the corners served as banquettes. The entire south wall and considerable sections of those on the east and west had fallen, so it was impossible to determine all the features of this singular apartment. This is the only instance observed in any of the ruins in Johnson Canyon in which a kiva differed from the one in Eagle Nest House in any but minor details.

The third section of the ruin is about 100 feet farther along the cliff, where the latter has swung eastward toward the main canyon (pl. 37, *a*). It consists of a two-story tower, the cliff forming the rear wall, and a series of three rooms extending eastward in line

with the upper half of the tower. The floor between the stories has been burned away, and the floor of the lower room has been disturbed by relic hunters.

The fourth group of rooms is situated in a large crevice high above sections 1 and 2. Just north of the first cluster of rooms is a considerable space almost closed in front by a huge block of stone. In the dust and refuse which partially fill it several burials were made. Previous visitors had looted the graves, but part of one skeleton remained in the walled pit in which it had been interred, and bones of others were scattered about. It would appear that the first despoilers found many specimens, for large fragments of beautiful pottery, parts of a basket, some bits of feather cloth, and part of a split-willow burial mat were picked up among the trash.[1]

In the northwest corner of the oval kiva was the greater part of a splendid water jar, a restoration of which is shown in plate 43.

Upon a sloping rock in front of the first group of chambers a human hand and a few other pictographs are pecked into the smooth surface. These are figured by Nordenskiöld.[2] Although there are in Johnson Canyon rock surfaces which offered excellent opportunities for the execution of pictographs, these are the only ones observed. In many places there are grooves and depressions caused by the grinding of axes and awls, but pictographs are notably few.

Ruin No. 8.—In a deep cove close-grown with majestic spruces, almost directly across the canyon from Ruin No. 5, Ruin No. 8 is situated. It is small and presents only one feature worthy of mention. The walls of one room are built of poles set upright, bound together with osiers, and thickly coated with adobe plaster. This is a very unusual method of construction in cliff-dwellings of the Mesa Verde, but in northeastern Arizona it is common.[3] It is of particular interest here, since, as I shall show later, the walls of the houses on the mesas were built almost entirely in this manner.

If there are any ruins of note in the main gorge below the mouth of Lion Canyon, our party failed to find them.[4]

ARTIFACTS

POTTERY

Structure.—The pottery from Johnson Canyon is of three types—coil ware, plain smooth ware, and decorated smooth ware. It

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[1] One of the ruins in this canyon was the site of the phenomenal find made by the Wetherills and described by Nordenskiöld, op. cit., pp. 46–47.

[2] Ibid., pl. xx, 2.

[3] Fewkes, *Bull. 50, Bur. Amer. Ethn.*, p. 14.

[4] In September, 1915, Mr. N. C. Nelson and the writer found a ruin containing over 40 rooms and 3 kivas at the head of a long but shallow canyon parallel to and west of Lion Canyon.

appears that all types were constructed by the coiling process, the resulting undulations having been obliterated, except upon the exteriors of vessels of the first type.

Coil Ware.—The seven coil-ware jars shown in plates 38, 39, and 40, varying in height from 6 to 15 inches, constitute an excellent series. The typical shape is marked by a globular base tapering toward the top and surmounted by a recurved lip upon which the coils have been erased. It is interesting to note that the coil-ware vases never have the concave bottoms found almost without exception in the large black-and-white vessels of the Mesa Verde area. Although decorations other than the crenulations due to structure are seldom found, coiled fillets of clay applied over the ridges appear in plates 38, *b*, and 39, *b*.

Plain Smooth Ware.—The plain smooth ware is illustrated by plate 40, *a*. I was at a loss to know what to call this vessel. It is a thick-walled, friable, shallow bowl, upon the interior of which is a layer of indurated ashes growing thicker from the rim to the bottom of the dish. It calls to mind baskets coated with clay which were used by some southwestern tribes as roasters. The material to be parched was placed in the dish together with live coals, after which the receptacle was rotated and the ashes blown out with the breath. In the ruins of the Pajarito Plateau are found similar objects, which served as molds for the bases of large ollas.

Decorated Smooth Ware.—Decorated smooth ware is the dominant type of pottery and offers the greatest variety of shapes. In many cases a wash of light-colored earth was applied over the darker paste of the vessel. By rubbing with a smooth stone or like object an extremely fine, often glossy, surface was produced. Upon it designs were traced, which were made permanent by firing.

Bowls comprise the most typical form, of which those appearing in plate 42, *b*, *c*, are characteristic examples. The rims are not tapering or recurved.

The large asymmetrical vase shown in plate 41, *b*, *c*, is a unique specimen. The mouth is oval instead of round and the base is deeply concave. Just beneath the rim (pl. 41, *b*) the coils are still apparent. The surface is not covered with a slip.

In plate 43 is shown a water jar with pinkish-yellow and very friable paste. The slip is as white as chalk and superbly polished. The base of this vessel, as well as that of the other large water jar (pl. 41, *a*), is concave. It would be difficult to find a more beautiful example of the ceramic art of the Mesa Verde.

Red Pottery.—Red pottery is extremely rare in the cliff-dwellings of the Mesa Verde. From a few fragments recovered from Ruin

No. 3, most of which fortunately fitted together, I restored the bowl shown in plate 42, *a*. The paste is slate-gray in the center, becoming yellow toward the surface. The slip is a dark brilliant red. The design, traced in black, is a combination of the rain-cloud and bird patterns, or at least of the symbols which are so interpreted on pottery from ruins known to be closely connected with recent Pueblo culture.

These deep-red bowls with incurving sides and slightly flaring rims seem to be of a type widely distributed over the Southwest. Hough[1] figures one from Blue River, Arizona, identical in shape, and bearing a design resembling that upon the one here shown.[2] Nordenskiöld[3] recovered the fragments of another from the débris in Spring House, and the author found a segment of one in a refuse heap near Farmington, New Mexico. It is obvious that red vessels were highly prized, and it is probable that they were used for ceremonial purposes, a fact which would tend to make them still more precious. For such reasons they would be carried in trade far beyond the boundaries of the ceramic area to which they rightfully pertain.

Pottery Mending.—The high regard in which the ancients of Johnson Canyon held their pottery is shown by the fact that several of the vessels are carefully mended. The olla figured in plate 39, *a*, has a long crack across its bottom. Along this opposite sets of holes were drilled and yucca thongs were inserted to bind the seam together, some of these still being in place. In the bottom of the pot shown in plate 40, *d*, are several small holes stopped with a mixture of pitch and dust. Plate 69, *a*, shows a bowl mended with yucca ties.

Pottery Designs.—The collection does not contain a sufficient series of designs to warrant much generalization on the symbols used in decoration. To judge from the numerous fragments, the absence of zoic forms and the predominance of geometric devices, consisting principally of terraced figures, sinistral and dextral volutes, and combinations based on the triangle, characterize the painted elements.

STONE IMPLEMENTS

Grinding Stones.—Some of the metates are bowlders from the river gravel, rubbed smooth or slightly concave on one side, and others are blocks of hard sandstone. The manos are usually of igneous

[1] Culture of the Ancient Pueblos of the Upper Gila River Region, pl. 10.

[2] The writer has since found a brown-red bowl of the same shape, and having the same decoration, with an exterior ornamentation of white, at Aztec, New Mexico.

[3] Op. cit., pl. XXXIII.

a

b

c

d

e

a. PLATE. *b*. WATER BOTTLE. *c*, *d*, *e*. COIL-WARE OLLAS

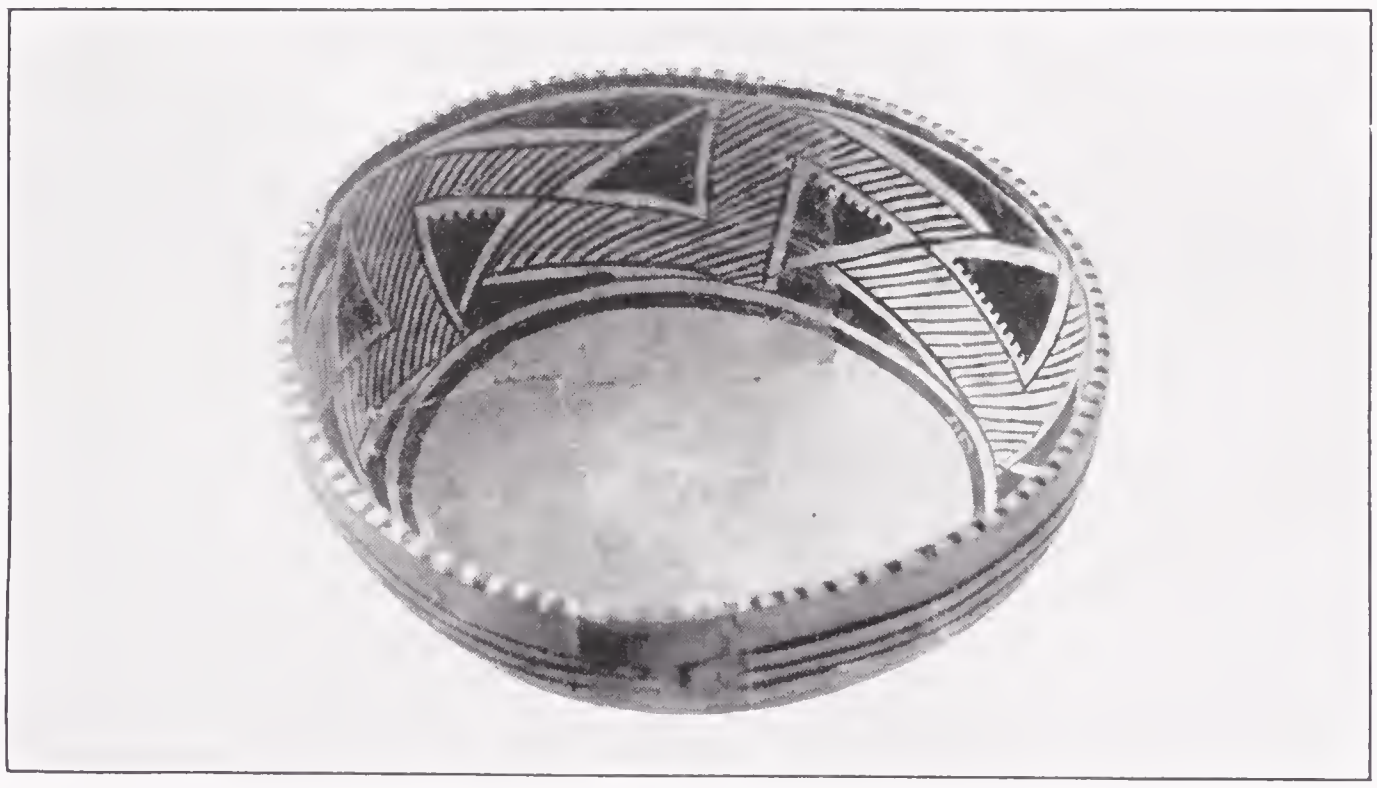
a

b

c

BLACK-AND-WHITE VASES

a



b

c

a. BLACK-AND-RED BOWL.
b, *c*. BLACK-AND-WHITE BOWLS

BLACK-AND-WHITE WATER JAR

rock, also obtained from the gravel in the stream beds. Corn was reduced by being rubbed between the two stones. No true milling rooms, in which the metates are arranged in bins, as are described by Dr. Fewkes,[1] were found in Johnson Canyon. It is probable, however, that these once existed, but were rendered undistinguishable by those who sacked the ruins in an undiscriminating search for relics.

Axes.—The axes are small and well sharpened. The one shown in plate 34, *a*, illustrates the characteristic method of hafting. The grooves are not bounded by ridges or ferrules. The beveled edges were secured by long-continued rubbing upon the blocks and ledges of sandstone about the caves, in many of which are considerable depressions worn in this way. No hammers or mauls were collected.

Potlids and Griddles.—Round stone slabs which functioned as lids for jars were found in considerable numbers. The two ollas shown in plate 39 had covers of this type when found.

In room 11 of Eagle Nest House were the fragments of a thin rectangular slab, polished as smooth as glass on one side, and burned to a glossy black. It seems evident that it was a griddle upon which meal cakes were fried. The Zuñi use, or did use until very recently, a similar stone for this purpose, the interesting preparation of which is described by Mrs. Stevenson.[2]

BONE IMPLEMENTS

The collection of bone implements consists of needles, scrapers, and a knife (pl. 45). The pointed instruments were made from the bones of birds and mammals. These were sharpened in the same manner as were the axes. The scrapers are parts of large mammal bones, the trochanters having served as handles. In each case the shaft of the bone was cut across diagonally, and the edge thus left was worn smooth. The knife is a flat piece of bone with sharpened point and edges. Probably it was set in a wooden handle.

WOODEN OBJECTS

The articles of wood are shown in plate 44. *A* represents an object of unknown use similar to the one Dr. Fewkes calls a billet.[3] One of these was found in each of the kivas excavated. *B* is a hoop of willow bound together with yucca, which may have been used in the hoop-and-pole game.[4] *C* is a digging stick of extremely heavy wood. The blunt end is shaped to afford a comfortable grip for the

[1] *Bull. 51, Bur. Amer. Ethn.*, p. 37.
[2] The Zuñi Indians, pp. 361–362.
[3] *Bull. 51, Bur. Amer. Ethn.*, p. 73.
[4] *Bull. 41, Bur. Amer. Ethn.*, p. 50.

hand, and the blade is beveled to an edge. *D* and *c* are of unknown function. They are flat chips which have a curved edge, apparently the result of rubbing. *F* is a stick resembling some of the pahos figured by Dr. Hough.[1] *G* and *g'* are wooden objects whose use is undetermined. *H* is the head of a reed arrow. The notch for the cord and the sinew holding the stubs of the feathers are easily distinguishable. *I* is the tip of a similar arrow. A hard wooden point has been set into the hollow reed and securely bound with sinew. *J* is a stick with neatly cut ends, the use of which is entirely problematical. The other sticks appear to have been arrows. The notch for the cord shows in every case, but often the opposite ends are misshapen and out of plumb, so that they would have been practically useless as arrows.

FIRE STICKS

A fire-making set is shown in plate 47, *a*. The bottom stick is of light, punky wood. Upon it the long stick of hardwood was held upright and rotated, in time wearing out the conical pits which show in the cut. The ignited dust ran out through a groove in the side of the pit onto a small bundle of cedar bark or corn husks, either of which could easily be fanned into a blaze.

QUIVER

The object represented plate 46, *b*, is unlike anything I have seen described from the Mesa Verde. It is a long, cylindrical basket made of reeds, probably *Phragmites phragmites*. Interlaced strips of yucca hold it together, and the bottom is closed with a wad of corn husks. Although it is known that most of the quivers used by the cliff-dwellers were made of skin, it is difficult to assign any other function to the object in question.

HAIRBRUSH

A hairbrush made of the needles of the rock pine (*Pinus scopulorum*) was found in Eagle Nest House (pl. 47, *b*). It is bound about the middle with a three-strand cord of twisted human hair, and still contains a liberal quantity of black and dark-brown combings.

POT RESTS

In plate 48 are shown five hoops which were used as rests for the bases of large jars. They are made of willow, cedar bark, corn husks, some of shredded yucca leaves, bound together with strips of yucca.

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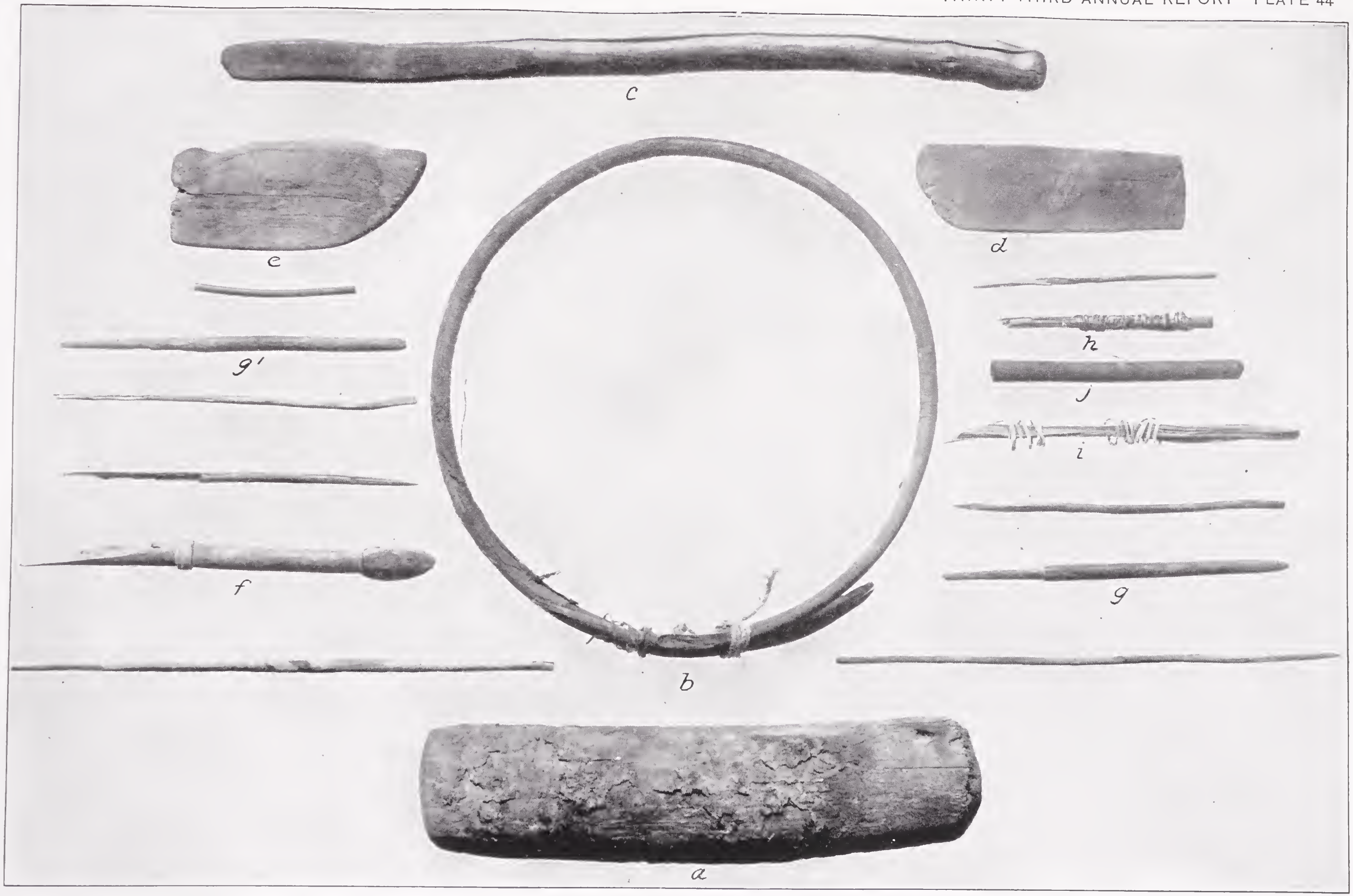
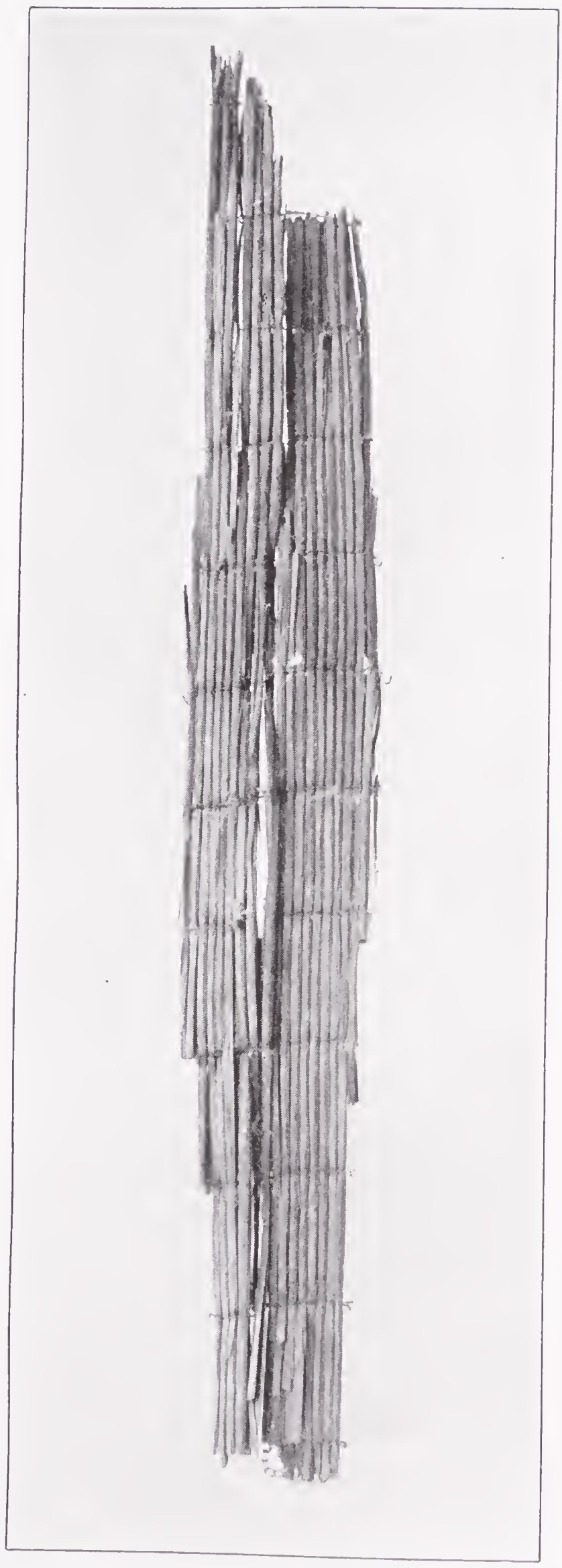
[1] Op. cit., pl. 20.

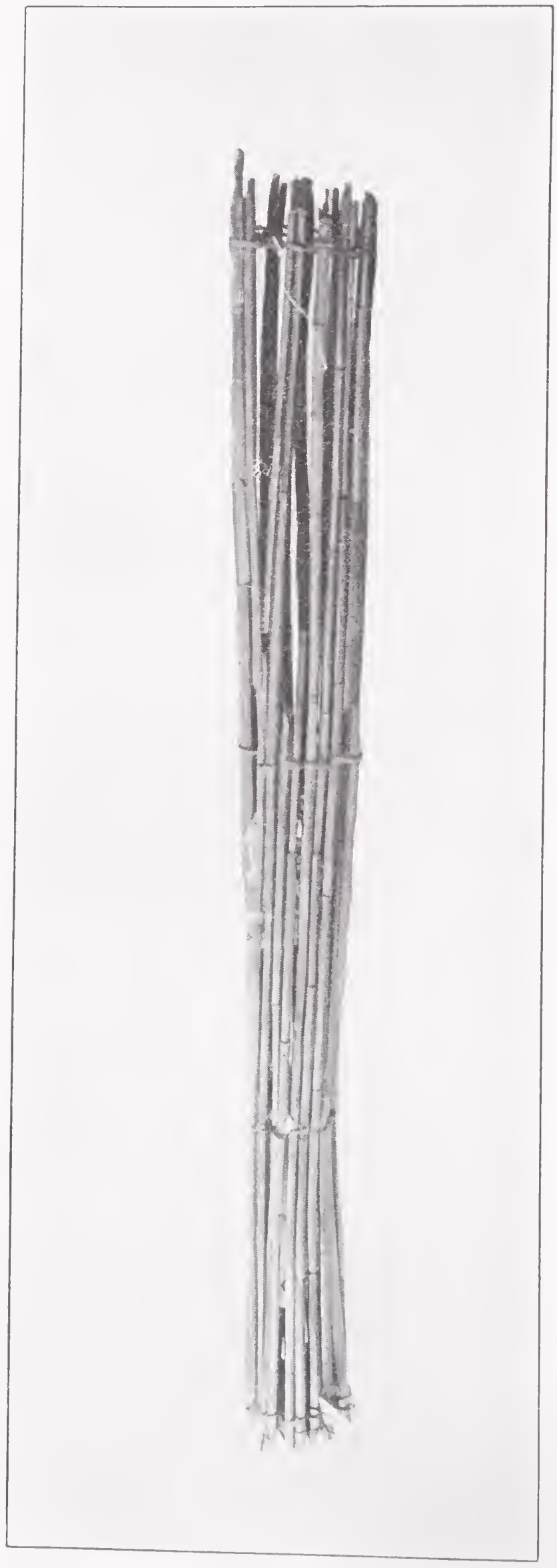


WOODEN OBJECTS

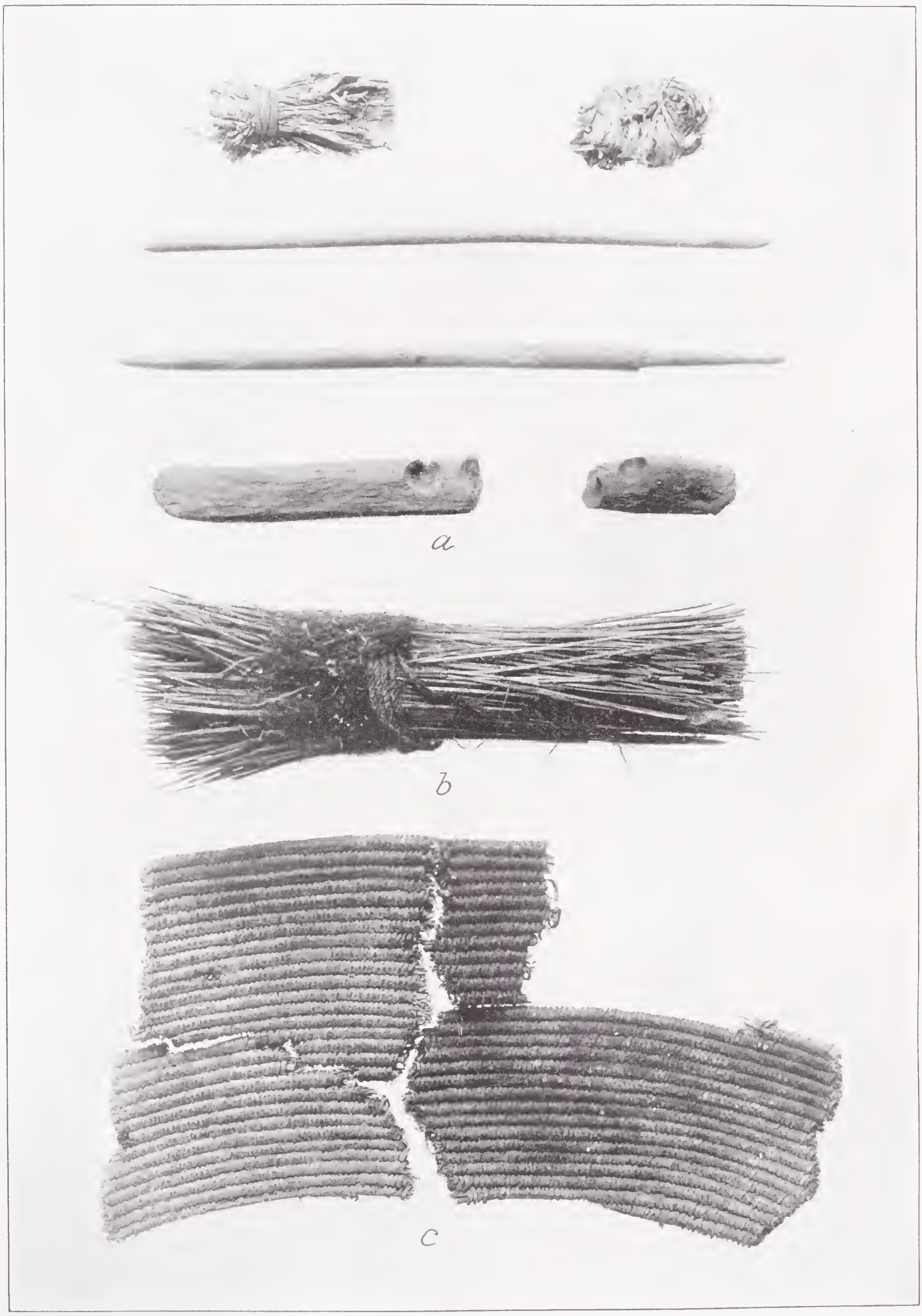
BONE IMPLEMENTS



a. RUSH MATTING



b. REED QUIVER



a. FIRE STICKS AND TINDER. *b*. HAIRBRUSH OF PINE NEEDLES. *c*. FRAGMENT OF A BASKET

MATTING

The collection contains several pieces of rush matting, the largest of which are shown in plate 49, *b*. The mats are beautifully plaited and the ends of the strands are turned under and back braided to form a heavy, durable border.

Matting of another variety was made by lacing the stems of rushes together with fine yucca cords. The resulting fabric is much thicker than the plaited mats, and can easily be made into a roll. The fragment shown in plate 46, *a*, was found beneath a shelving rock in Ruin No. 3, and appears to have been part of the wrapping of a body.

FEATHER CLOTH

Feather-cloth jackets seem to have been much worn by the people of Johnson Canyon, to judge from the fragments which are strewn about through the débris (pl. 49, *a*). The down of feathers was stripped from the quills, then wrapped and bound around yucca cords, which were woven into a thick and warm, though rather cumbersome, garment. From a disturbed grave in Ruin No. 7 was taken part of a moccasin made from the same material. The weaving of the jackets and the manner in which they were worn are described in detail and figured by Dr. Hough.[1]

CLOTH

Although no large pieces were recovered, a shred of finely woven cotton cloth found in Ruin No. 3 indicates that this textile was not unknown to the inhabitants of Johnson Canyon.

BASKETS

Plate 47, *c*, shows part of an extremely well-made basket, which resembles in every particular the beautiful specimens figured by Nordenskiöld. An entire basket of this type when impregnated with moisture would hold water as well as an ordinary porous jar.

SANDALS

The sandals consist without exception of a flat sole of plaited yucca with a more or less complex lacing of thongs to pass over the foot. Some of them are excellently made, the closely woven strands being one-sixteenth to one-twelfth of an inch across (pl. 51, *a*), while others are loosely constructed of rough strips of yucca as much

[1] Op. cit., p. 72, figs. 149–150.

as five-eighths of an inch in breadth (pl. 50, *b*). Several of them have a cord looped across near the back through which the heel of the wearer protruded. From the top of this a thong passed around the ankle. On the front end are two or more loops, which passed over certain of the toes.

In one specimen (pl. 50, *a*) the cords are numerous, inclosing the foot like a meshwork slipper drawn together over the instep. Inside the lacing of one sandal corn husks have been arranged to form a covering for the foot comparable to the upper of a shoe. All the sandals show considerable wear, and several have been skillfully patched in the regions of the heel and the ball of the big toe.

Of 20 specimens 8 show the offset on one side near the front described by Dr. Fewkes from a sandal found in Cliff Palace.[1]

MISCELLANEOUS ARTICLES

Plate 52. *A* is the neck of a basket of rather unusual weave and shape. *B* is a wooden hoop with a netlike attachment of yucca. It resembles the guards sometimes woven about coil-ware jars, but it is rather small to have been put to such a use. *C* is a torch of cedar bark wrapped with strips of yucca. One end has been consumed.

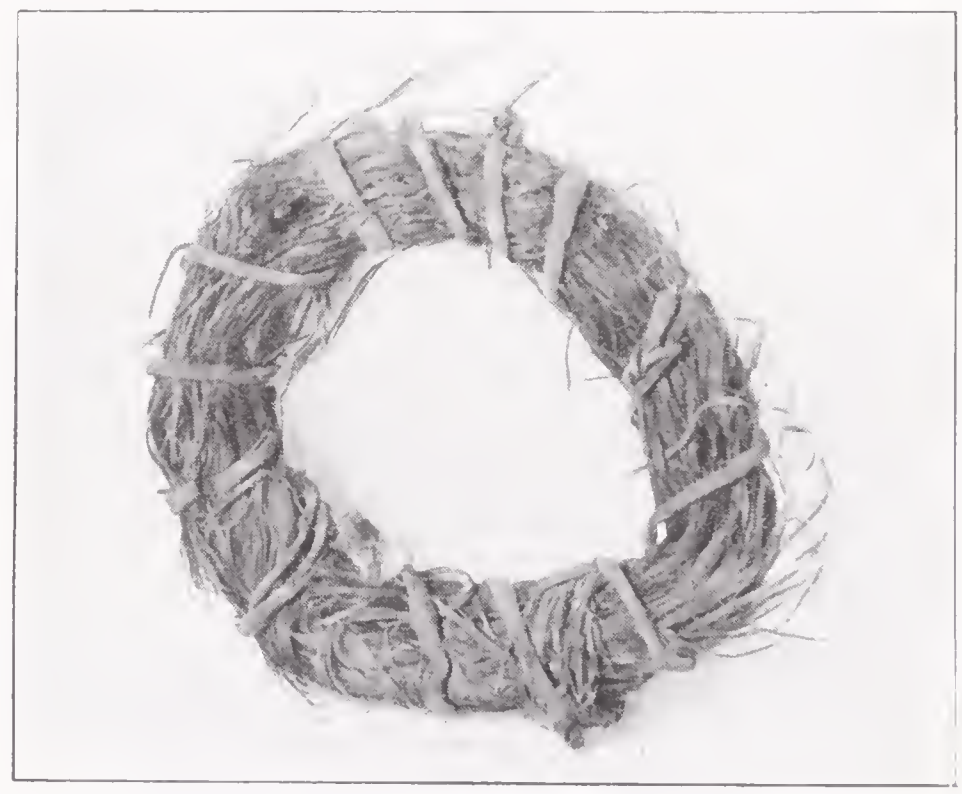
Plate 53. *A* is a bundle of feathers, presumably a prayer plume, and *b* a section of rush matting. *C* consists of the stubs of a number of ears of corn threaded upon a yucca cord. The Pueblos still string ears of green corn in this fashion and hang them up to dry. When an ear is wanted for use it is broken off, and when all have been consumed the string with the stubs attached is thrown away. *D* is a bundle of corn husks of unknown use. Such bundles are very common.

Plates 54, 55. Plate 54, *a*, is a small ball of finely divided yucca with a minute quantity of yellow earth in the center; 54, *b*, is a twist of yucca; 54, *c*, and 55, *c*, are chains of yucca; 54, *d*, *e*, and 55, *b*, are twists of the same material; 54, *f*, is a bundle of herbs which thus far I have not been able to identify; 55, *a*, is a portion of a plaited band done in two colors; 55, *d*, is a loop of split willow tied across with yucca; 55, *e*, is a fragment of a coarse rush mat; 55, *f*, is a number of corncobs tied together with yucca. The use of none of these is known.

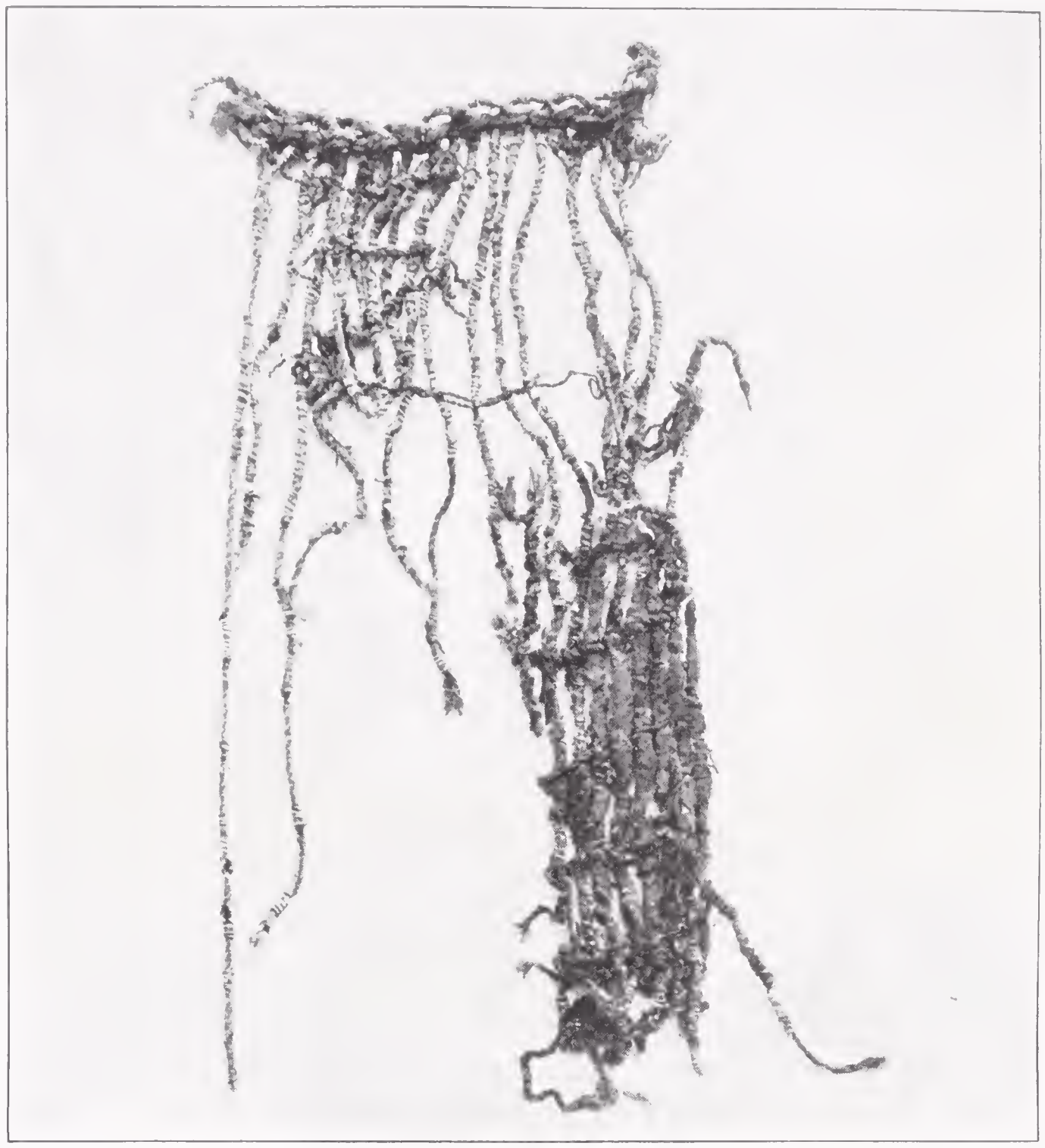
SUMMARY

From the foregoing discussion it appears that there existed in Johnson Canyon a typical example of the rather restricted culture

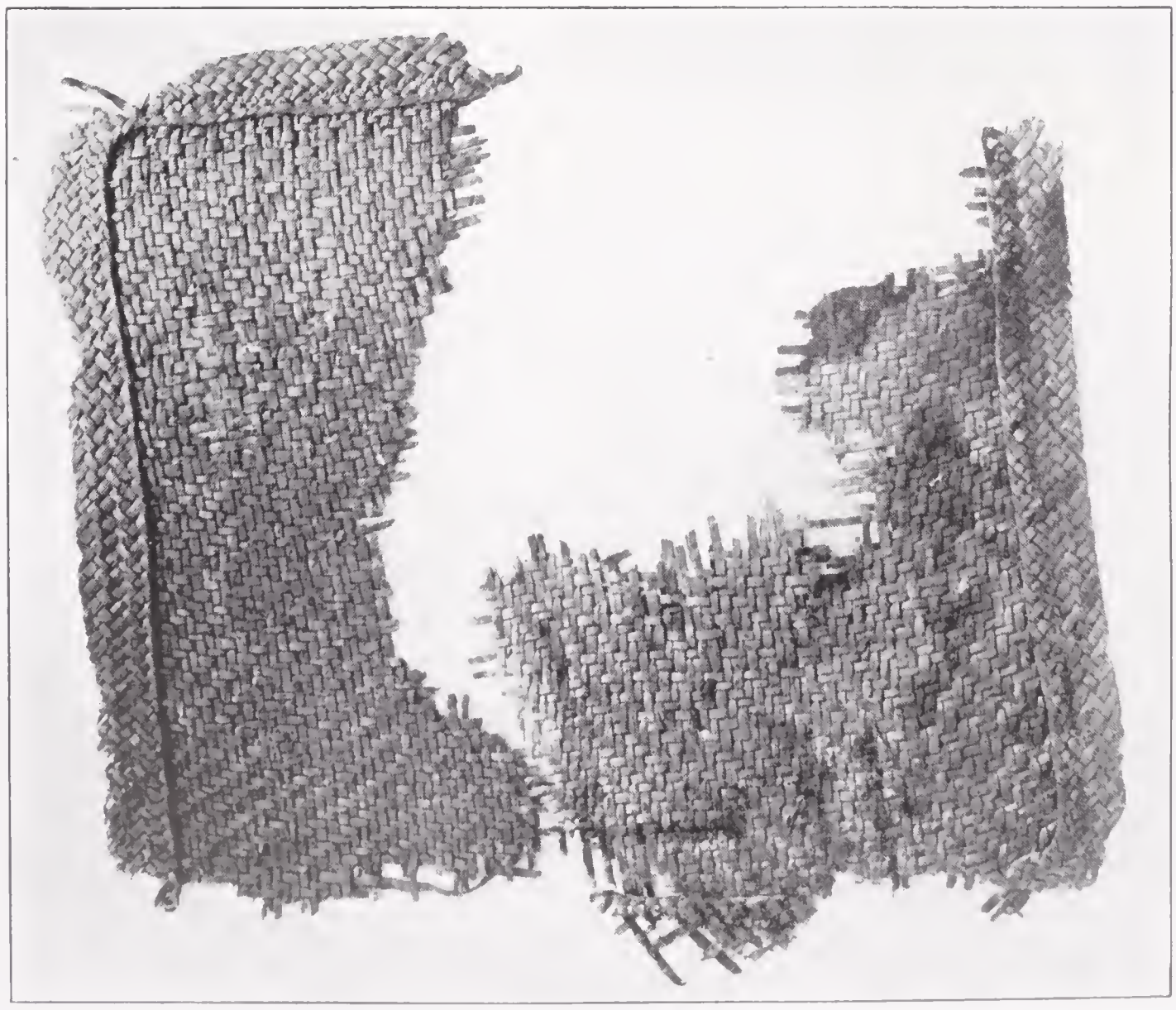
[1] *Bull. 51, Bur. Amer. Ethn.*, pp. 72–73.



JAR RESTS

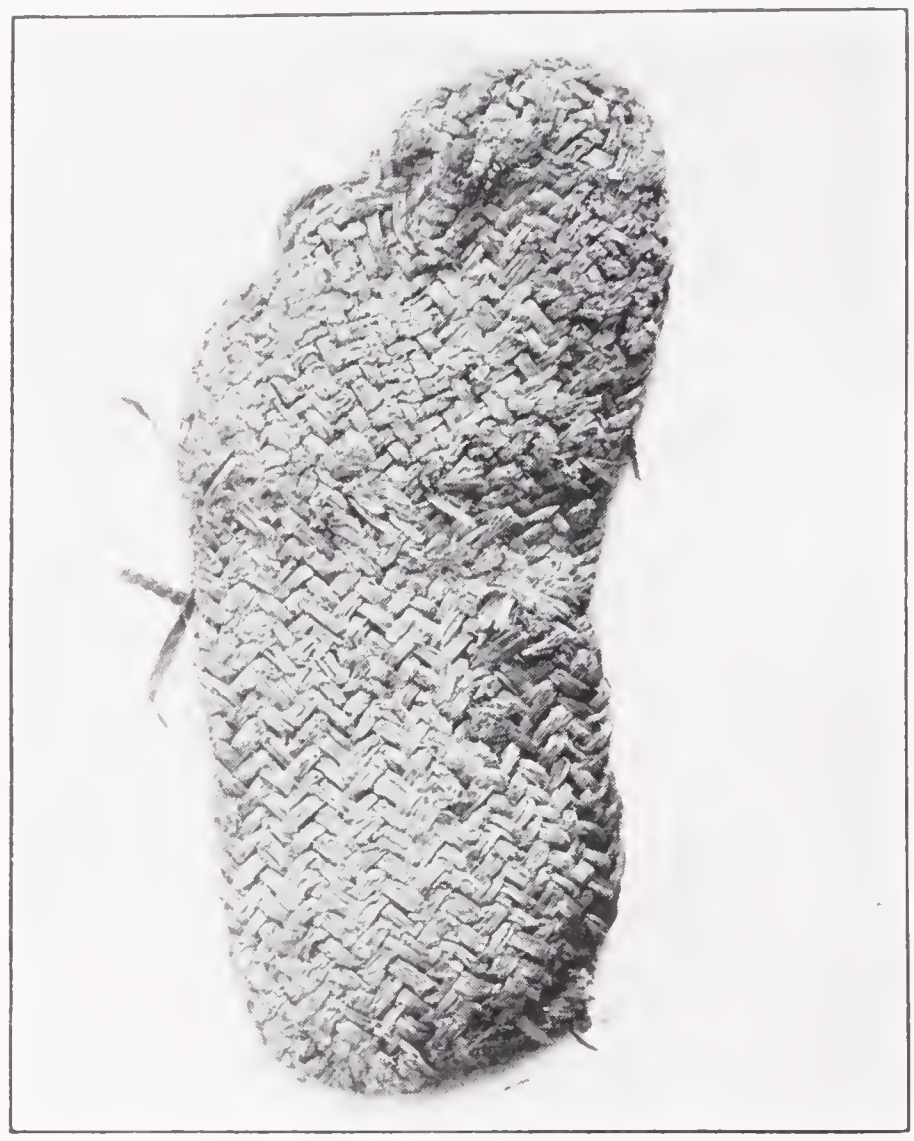


a. FEATHER CLOTH



b. MATTING

a

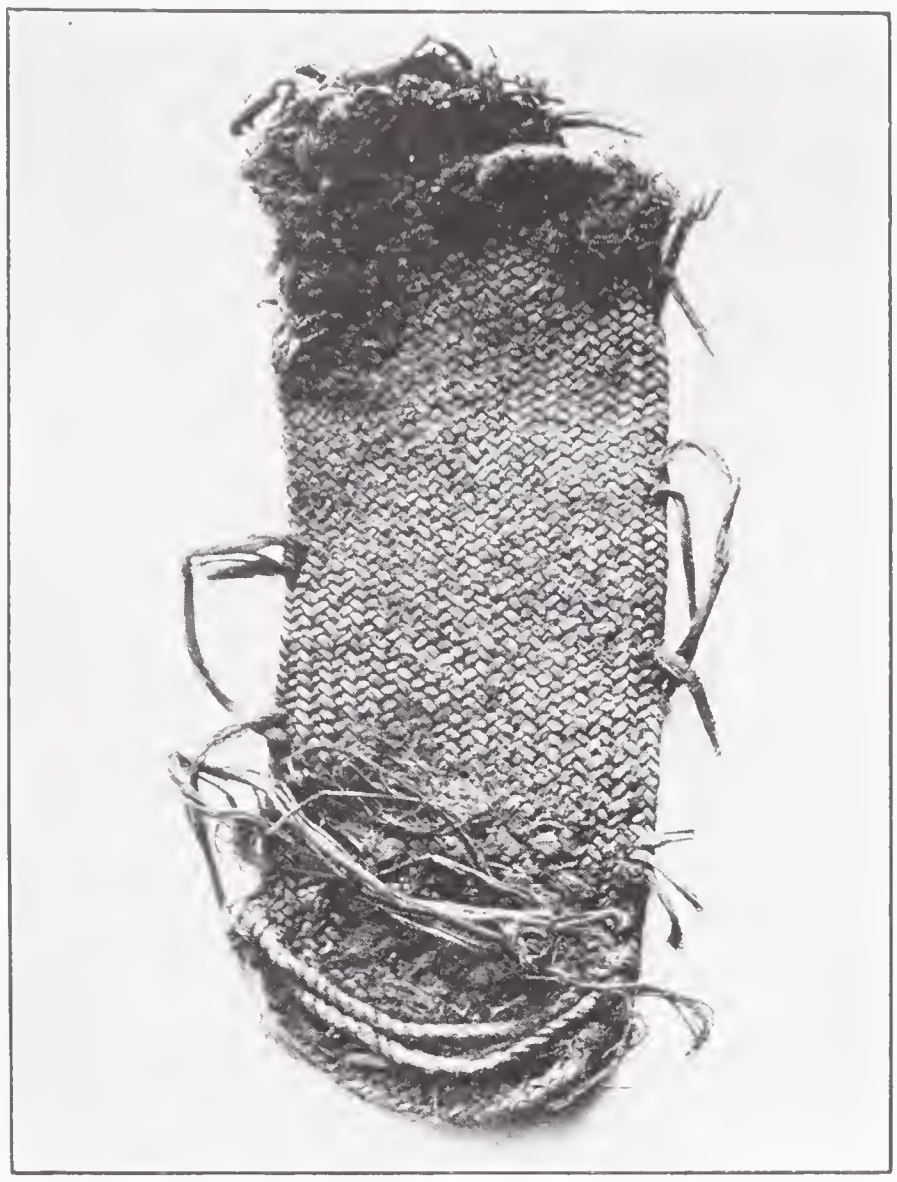


a

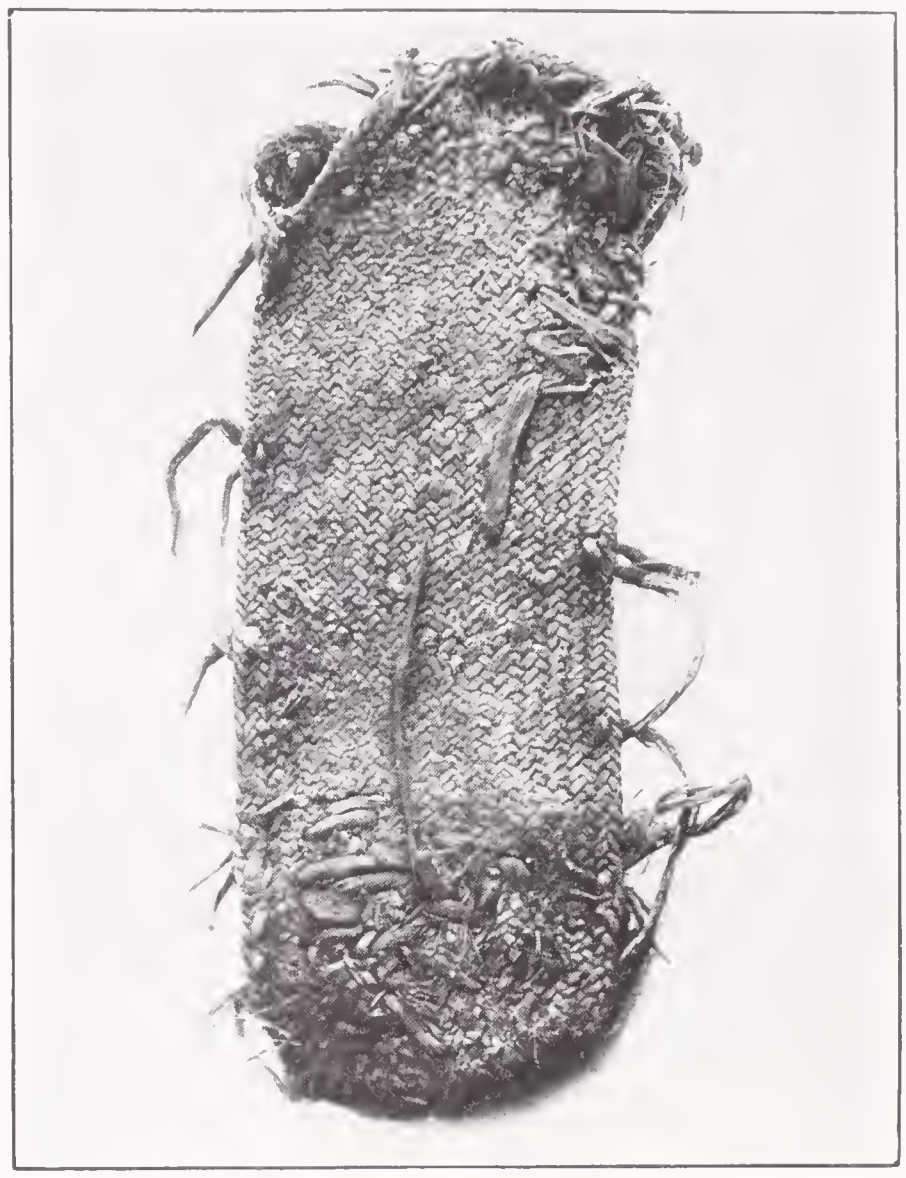
b

b

SANDALS



a



a

b

b

SANDALS

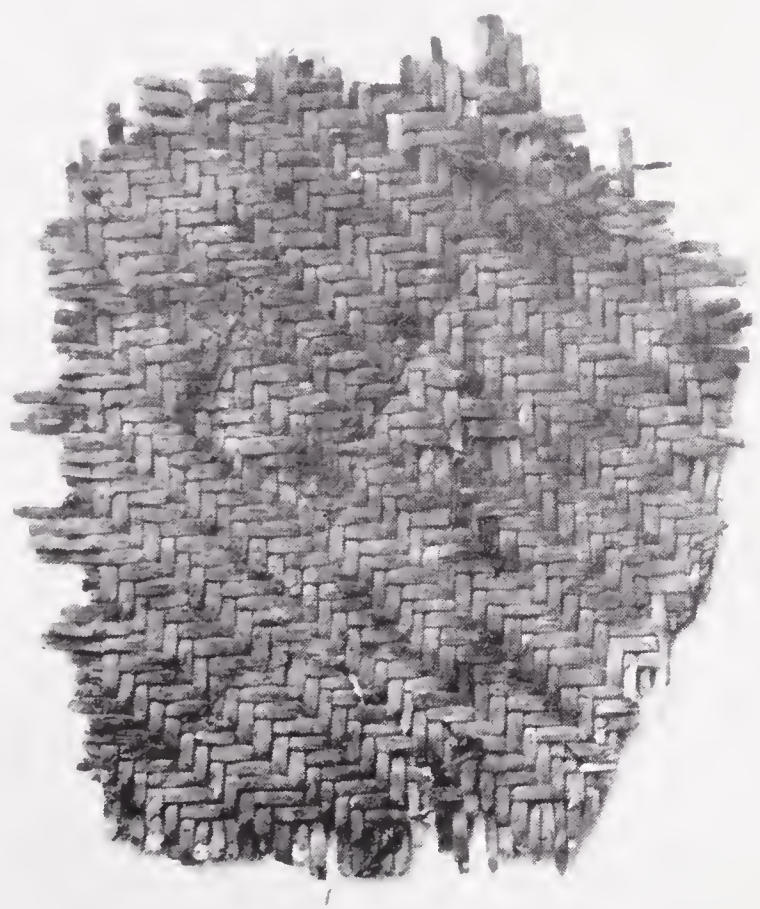
c

b

a

MISCELLANEOUS OBJECTS

a



b

c

d

MISCELLANEOUS OBJECTS

a. BALL OF YUCCA. *b*. A TWIST OF YUCCA. *c*. CHAIN OF YUCCA. *d*, *e*. TWISTS OF YUCCA.
f. BUNDLE OF HERBS

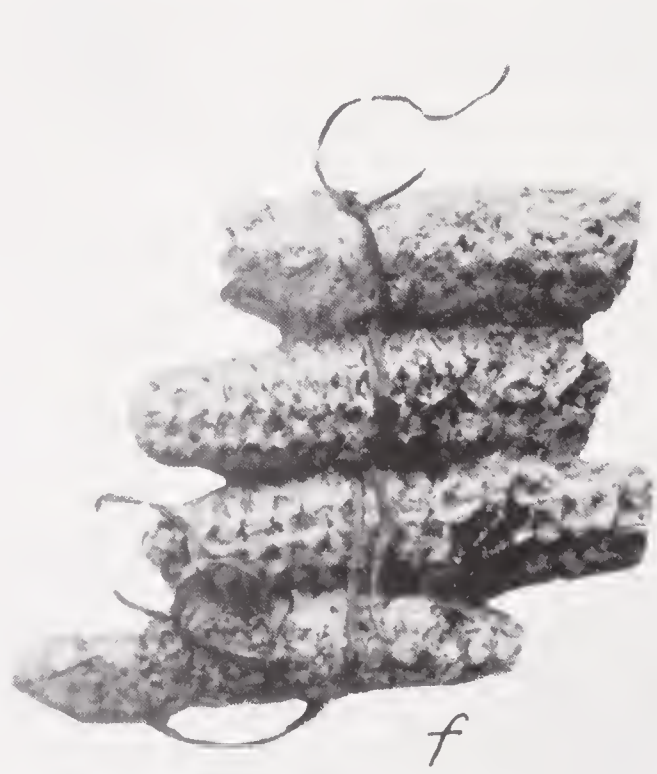
a

b

c

d

e



f

a. PORTION OF PLAITED BAND IN TWO COLORS. *b*. TWIST OF YUCCA. *c*. CHAIN OF YUCCA. *d*. LOOP OF SPLIT WILLOW TIED WITH YUCCA. *e*. FRAGMENT OF COARSE RUSH MAT. *f*. CORNCOBS TIED TOGETHER WITH YUCCA.

characteristic of the Mesa Verde region. The materials for building, weaving, and pottery making were procured in the immediate vicinity, and the fruits of wild trees and plants, as well as the cultivated crops, came with few exceptions from the near-by canyons and mesas. The general characters of the masonry, the structural features of the kivas and secular rooms, the methods of burial, and the pottery and other artifacts indicate that the cliff-dwellings in this canyon southeast of the Mancos River are culturally and approximately chronologically contemporaneous with the large ruins of the Mesa Verde National Park.

II. RUINS ON THE MESAS

For a number of years it has been a growing conviction with the author that the failure to investigate the badly weathered and apparently very ancient ruins which dot the mesas of northwestern New Mexico and southwestern Colorado has left unworked one of the richest mines of information concerning the prehistoric inhabitants of the Southwest. Naturally the first scientific explorations have centered about the large and more spectacular ruins, as Cliff Palace and Spruce-tree House, but these most important sites should not crowd from the mind of the archeologist the other types of remains, which may contain data of the utmost importance in establishing the chronology of the various types of ruins, the trend of migration of the ancient people, and the relationships among the inhabitants of different parts of the country. Such considerations impelled me to begin excavations among the inconspicuous ruins which are numerous in the upper La Plata Valley and upon the mesas westward to Mancos Canyon. These have been entirely overlooked by the relic hunters who have worked such havoc among the aboriginal remains in neighboring localities.

No earlier writer mentions the ruins in the upper La Plata Valley. The first of which Holmes[1] speaks are on the bench between the La Plata River and McDermott Arroyo, well below the New Mexico line, and Prudden[2] located but one ruin north of the State line. The Geological Survey's maps of Soda Canyon and Red Mesa quadrangles locate many of them, but these maps are far from complete in this respect.

Buildings and Burial Mounds

1. RUINS NEAR MANCOS SPRING

Ruin No. 9.—For convenience I shall begin with the remains crowning the high divide northwest of Mancos Spring. Upon the crest of a knoll, which, if cleared of timber, would command a view of the

[1] *Tenth Ann. Rept. of the Hayden Survey for 1876*, p. 387.
[2] Op. cit., p. 255.

a

b

RUIN NO. 9

country for a considerable distance in every direction, are the remains of a rectangular building roughly 195 feet from east to west by 90 feet from north to south (pl. 56, *b*). A mound, in no part more than 4 feet high, marks the site. The dense surrounding growth of piñon and cedar has encroached somewhat upon the ruin, and a few large trees have gained a foothold in its midst. The areas not covered by trees are heavily overgrown with sagebrush. No masonry appeared at the surface, although in several quarters rows of stone slabs protruded a few inches from the soil, outlining square or rectangular inclosures.

Where a burrowing animal had brought up considerable quantities of charcoal, near the western end, excavations were begun, and an area 20 by 30 feet was dug over. From 18 to 30 inches below the surface hard, smooth floors of burned mud were encountered. In many places the bounding walls of the rooms were hard to locate, the transition from one chamber to another being indicated by a change in the floor level. Such walls as were unmistakable were of two types. The first consisted of clay plastered directly upon the walls of the pits, which had been excavated slightly into the natural soil; the second, of dividing walls composed of thin slabs of stone set on edge, some of a single row, others of two or more rows parallel to each other and crossed at intervals by other flat stones set at right angles to them. The interstices were filled with mud, and apparently the same material had been applied as plaster to the exposed faces of the slabs.

The one room of which all four sides were distinguishable was $4\frac{1}{2}$ by $5\frac{1}{2}$ feet. From the amount of charcoal present in the soil and the flimsy character of the bases of the walls it appeared that the upper parts must have been built of wood, but the manner of construction was not discovered at this time.

One small extremely crude pot (pl. 66, *c*) was the only object of interest taken from the excavations at this end of the building.

The northeast corner of the ruin was also opened. Here were encountered the bases of several walls built of small sandstone spalls, which at one time had been held together with adobe mud. These walls, which were very poorly constructed, bounded rooms about 6 feet square. The relatively small quantity of fallen stone indicated that, as at the other end of the building, the upper walls had been constructed of other material. Beneath the walls were about 2 feet of soil filled with pottery and charcoal, showing that the site was occupied long before the stone walls were built. In a corner of one of the rooms was the water bottle shown in plate 70, *b*. Because of the dilapidated condition of the ruin, operations in the building itself were abandoned.

A short distance south of the ruin stands a nearly circular burial and refuse mound 70 feet in diameter and 5 feet high in the central part (pl. 56, *a*). Many trees were growing upon it, although it was less densely timbered than the surrounding country. No sage-brush had taken root in the black soil, but in it chapparal flourished, and it is noticeable that ruins and refuse mounds are the only places in the entire region where this thorny bush abounds. The surface

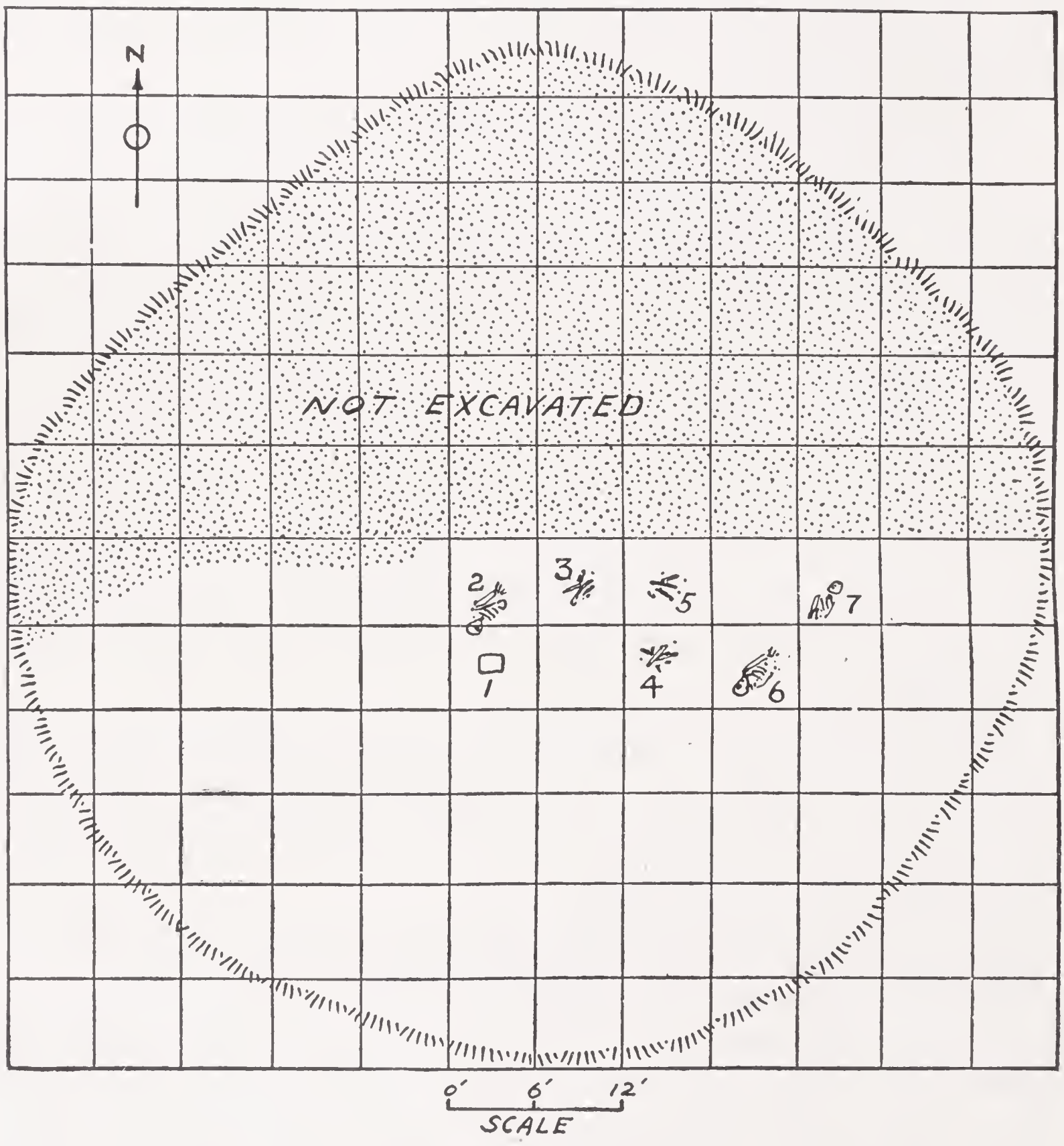


FIG. 2.—Burial mound at Ruin No. 9.

was littered with an almost unbelievable amount of broken pottery and about 30 arrowheads were picked up while the brush and timber were being removed.

Excavations were begun at the southern edge of the mound. The soil was as light as flour and appeared to be composed of intermingled ashes and house sweepings. It contained many broken stones, nearly all of which showed the action of fire, and scattered

a

b

GRAVE IN RUIN NO. 9

fragments of metates and stone axes. From the beginning detached human bones were plentiful, but a week elapsed before the first grave was found. Some 3 feet below the surface, well toward the center of the mound, a slab of stone was lying horizontal, and beneath it was the skull of a person who had not reached maturity. The other bones were not in place or had not been buried with the skull. (See fig. 2.) A few feet toward the north was the skeleton of an adult lying upon the left side with knees drawn up against the chest and arms at the sides. The head pointed toward the southeast, and in front of the face was a small one-eared pot. Just east of this grave was the body of another adult with exception of the skull. The position was undeterminable.

Six feet to the southeast were found some of the large bones of an adult, which had been much disturbed. At length a beautiful red bowl, a femur, and one side of the innominatum were found together (pl. 57, *b*), and a short distance farther on was the nearly toothless skull of an old man (pl. 57, *a*). Some freak of refraction shows two skulls in the negative; the one at the right is the original. This skull is strongly flattened at the back and through the right mastoid process is an aperture 1 inch long and one-fourth inch wide, probably inflicted by a stone spear or arrow.

Five feet to the north was a pit 4½ feet deep containing the bones of the right leg of an adult, surrounded by stones and charcoal.

To the southeast of No. 4 was a large skeleton lying on its back with knees drawn up and to the left, and head toward the west. At the left of the head were two small bowls (pl. 64, *b* and *d*) and a spoon or paddle (pl. 69, *d*), and at the right was a globular wide-mouthed pot with a heavily banded neck (pl. 68, *b*). North and east of this was the grave of a small infant in the usual flexed position.

After finding these bodies the excavations were continued for several days without further results. A surprising quantity of bones and potsherds were mingled with the earth. Numerous badger holes, some of them large enough to admit the body of a man, appeared at the surface of the mound. After extending downward for a short distance they ramified, and an examination showed that practically every cubic foot of the mound at some time had been worked over by the animals. In tunneling they disturbed the bodies and broke the pottery into bits or brought it to the surface, where it was soon reduced to fragments by the action of the elements. Every burial mound subsequently examined had suffered the same fate. Thus can be explained the dearth of pottery to be obtained from the mounds.

When it was determined that practically everything in the burial mound had been destroyed, its excavation was not carried to completion.

Although the explorations in this ruin and its burial mound form but one of the steps leading to the conclusions which will be drawn at the end of this paper, I shall here mention some of the points which should be presented with special emphasis to the mind of the reader. The building was a rectangular block of rooms showing no evidence of having been more than one story in height. The walls consisted of bases of natural earth or of stone slabs plastered together, surmounted by a wooden structure.

The pottery presents many features which differentiate it from that of the cliff-dwellings. These differences are of form and color as well as of decoration. Fragments of the characteristic coil ware were rarely observed, and perhaps 10 per cent of the sherds were of a ground color varying from an orange to a deep red. The decorations are in general crude in form and execution. All these features will be dealt with at length in their proper places.

Perhaps the most significant fact is that nowhere about the ruin were there remains of any structure resembling a kiva.

Ruins at Site No. 10.—The backbone of the long ridge which limits the northern drainage of Johnson Canyon bears an almost continuous line of ruins. I followed it from a point somewhat northwest of the ruin just described to the head of Lion Canyon, and was rarely ever out of sight of fragments of pottery and chips of flint. The majority of the remains are elevations from 6 inches to 2 feet higher than the level of the ridge marking the sites of small buildings of the same type as the one above Mancos Spring; a short distance south of most of them are refuse mounds, many of which are larger and higher than the mounds marking the ruins themselves.

Circular depressions surrounded by low, much-eroded banks of earth, and varying from a few feet to as much as 50 feet in diameter, are of frequent occurrence. It is probable that these depressions are the remains not of reservoirs, as many suppose, but of circular pit rooms. This conclusion is not based on excavations in that particular region, but is drawn from observations on pre-Pueblo ruins situated between the San Juan River and the continental divide, 70 miles east of the La Plata. In that vicinity, near, and even in the midst of the *jacal* structures, the pit rooms extend from 3 to 6 feet below the surface. The plastered clay walls slope outward, and in them at nearly regular intervals are to be found the stumps of the heavy posts which supported the roof. Near the center of each room is a fire pit, and dug into the walls, the bottoms extending somewhat below the level of the floor, are receptacles probably analogous in function to the bins so common in the later buildings.

It may well be that the circular pit houses constitute the prototype of the kiva, although the only essential features of the kiva discernible in those examined were the circular form and the fire pit.

The writer believes that future investigation will show most of the depressions in and about the pre-Pueblo ruins west of the La Plata to be the remains of pit rooms.

Near a small ruin I observed a number of fragments of an archaic type of coil ware lying on the ground approximately in the form of a circle, as if a vessel had been broken on the spot. In carefully gathering these I found a large fragment protruding from the soil. It developed that the surface fragments composed the neck of a large vessel, the greater part of which was embedded in the hard red clay. It is shown completely restored in plate 63, *a*.

Ruins at Site No. 11.—About a mile slightly north of east from the building first described, upon a level-topped divide east of Spring Canyon, is another group of small ruins, some 8 or 10 in number. It was in one of these that the method of constructing the houses on the mesas was first definitely determined. Excavations laid bare three of the walls of a room, which had been erected as follows: Shallow trenches were dug where it was desired to place the walls. In these poles averaging about 4 inches in diameter were set side by side, and held upright by stones wedged into the trenches on both sides of their butts. The poles were then coated with mud till they were almost, if not quite, hidden, and a strong wall superficially resembling one of adobe was formed. It is probable that the roof consisted of beams, twigs, and bark covered with clay. The presence of the charred stumps of the poles still resting in the trenches between the rows of stones, and the large quantities of plaster burned to a bricklike consistency, smooth on one surface and bearing upon the other the distinct imprints of poles, twigs, and knots, with the finger prints of the primitive masons, shows these mesa dwellings to have been the structural analogues of the modern post houses of the Mexicans.

In a pottery-strewn space we found a lone burial. The decomposed skeleton was in the usual flexed position not more than 4 inches below the surface. In front of the face were a small bowl and a rude globular bottle, both without decoration (pls. 64, *c*; 72, *b*).

A refuse mound on the same divide yielded an interesting grave. Some animal had dug out a calcaneum and a tibia at the east edge of the circular heap, and other leg bones were found just beneath the surface. Three feet below these was the complete skeleton of an adult. The grave proved to be a conical pit, in which the body had been placed in a sitting posture, facing southwest. By the right side were the two bowls shown in plate 64, *e* and *f*, and a

fragment of a large red bowl. The pit was filled with mortar made from the red clay of the mesa mixed with charcoal and ashes.

Ruin No. 12.—Two miles southeast of Mancos Spring, on a thickly timbered ridge between the forks of Johnson Canyon, are the remains of two long rectangular buildings. Both are so badly eroded that it is impossible to estimate their original dimensions. Their long axes extend east and west. The more easterly of these structures was built entirely of poles and mud, while parts of the other are of stone. There is not enough fallen masonry to indicate that the stone sections of the walls were more than 3 or 4 feet in height.

South of the eastern ruin was a burial mound like the one at Ruin No. 9, except that it was smaller, being only 45 feet in diameter. On being excavated this was found not to differ markedly from the one already described. It had been ransacked from one end to the other by badgers and everything in the central part destroyed. Around the south edge, where there were many stones mixed with the soil, the animals had operated less extensively, and here were found 11 distinct graves, every one of which, however, had been to some extent disturbed. All were flexed, but there was no determinable uniformity of orientation. Two of the bodies lay beneath large sandstone slabs. From one grave was taken the small undecorated bird-form vase shown in plate 71, *a*. Besides a few arrowheads and a bone awl this was the only artifact recovered from the mound.

The bones of some of the bodies, particularly those of one child, show an advanced stage of disease, the articular surfaces being deeply pitted and in some cases nearly eaten away.

Ruin No. 13.—Upon the mesa separating Johnson and Greasewood Canyons are a number of ruins, one of which deserves mention because of its size. This, which is rectangular in form, falls a trifle short of 600 feet in length (east and west) by 100 to 150 feet in width. It was constructed entirely of poles and mud. No excavations were undertaken here except trenching through a refuse mound, which did not appear to contain human bones.

2. RUINS ON THE DIVIDE BETWEEN SALT AND GRASS CANYONS

Shrine at Site No. 14.—From the head of Johnson Canyon the divide forming the political division between La Plata and Montezuma Counties extends in a southwesterly direction for about 10 miles, ending at the head of the western tributaries of Barker Arroyo. At its southern extremity a conical butte rises 100 feet above the surrounding mesa. The nearly circular top is perhaps 90 feet in diameter and in the center is a pit some 15 feet across and 4 feet deep. It is probable that the commanding position afforded

by the top of the butte was used as a shrine or lookout station, or both. Shrines occur in similar locations in other parts of the Southwest. The excavation of the pit would be an interesting and doubtless an instructive undertaking, but our party did not attempt it, as the site was not found until the close of the field season of 1914.

Ruin No. 15.—In the dense timber just west of the butte there is a ruin of fair size which from surface indications is one of the most promising in the entire region.

From the foot of the butte a plateau runs due west for a number of miles. This constitutes the watershed between Grass Canyon, a fork of Mancos Canyon, on the north, and Salt Canyon, a tributary of the San Juan, on the south. Almost without exception every elevation upon its rolling surface is the site of a ruin; many of these ruins are small and much eroded. In many places the black earth of the refuse mounds has been completely carried away by the freshets caused by the occasional torrential rains, and fragments of the pottery which they contained are now scattered in great profusion over the red mother soil.

At the eastern end of one small ruin, which showed six or seven slab-outlined chambers angling along a ridge, we noticed many fragments, evidently derived from the same vessel, littering a space 5 feet across. After these were collected a brief search sufficed to reveal the remainder of the jar beneath the few inches of black earth which covered the floor of the room in which it sat. The restored vessel is shown in plate 67, *f*.

As the summer of 1913 was practically rainless, excavations on the plateau could not be undertaken, since the cost of hauling water from Mancos Spring would have been prohibitive. However, the summer months of 1914 were as damp as those of the preceding year had been arid, and in consequence the glades were bright with mountain bluestem, which furnished ample feed for our stock. About 5 miles west of the butte we found pools of water in the sandstone bed of one of the forks of Salt Canyon and pitched our tent on the ridge at the head of the draw. Later we found that our camp was about midway between two rather large ruins.

Ruin No. 16.—Southeast of the one west of camp there was a large area which bore the superficial appearance of a burial mound. This was dug over, but only two skeletons were found. A description of one of the graves will serve for both. An oval pit had been dug down 2 feet into the red clay. In this the body lay upon its back with the head toward the west (pl. 61, *b*). The heels were drawn up against the buttocks, and the knees were bent to the right against the wall of the grave. The right arm was extended with the hand beneath the thighs, while the left was crossed over the abdomen. The pit was filled with mortar. The only object found in

the grave which may have been shaped by the hand of man was a ball about five-eighths of an inch in diameter composed of rounded grains of quartz interspersed with patches of some bluish material, presumably malachite.

Ruin No. 17.—The ruin east of camp occupied a slight elevation, at the southern edge of which the plateau breaks off toward Salt Canyon. The encroachment of the slope has carried away the burial mound. The building covered an area approximately 200 feet east and west by 50 feet north and south (fig. 3). Along the north side was a row of 23 chambers, the west end of which swung around toward the south. Without exception the rooms of this tier had been excavated from a few inches to as much as 2 feet into the natural soil. The floor level of no two of them was the same. The majority were bounded by rows of large sandstone slabs set on edge (pl. 58), but in some instances plaster had been applied directly to the clay

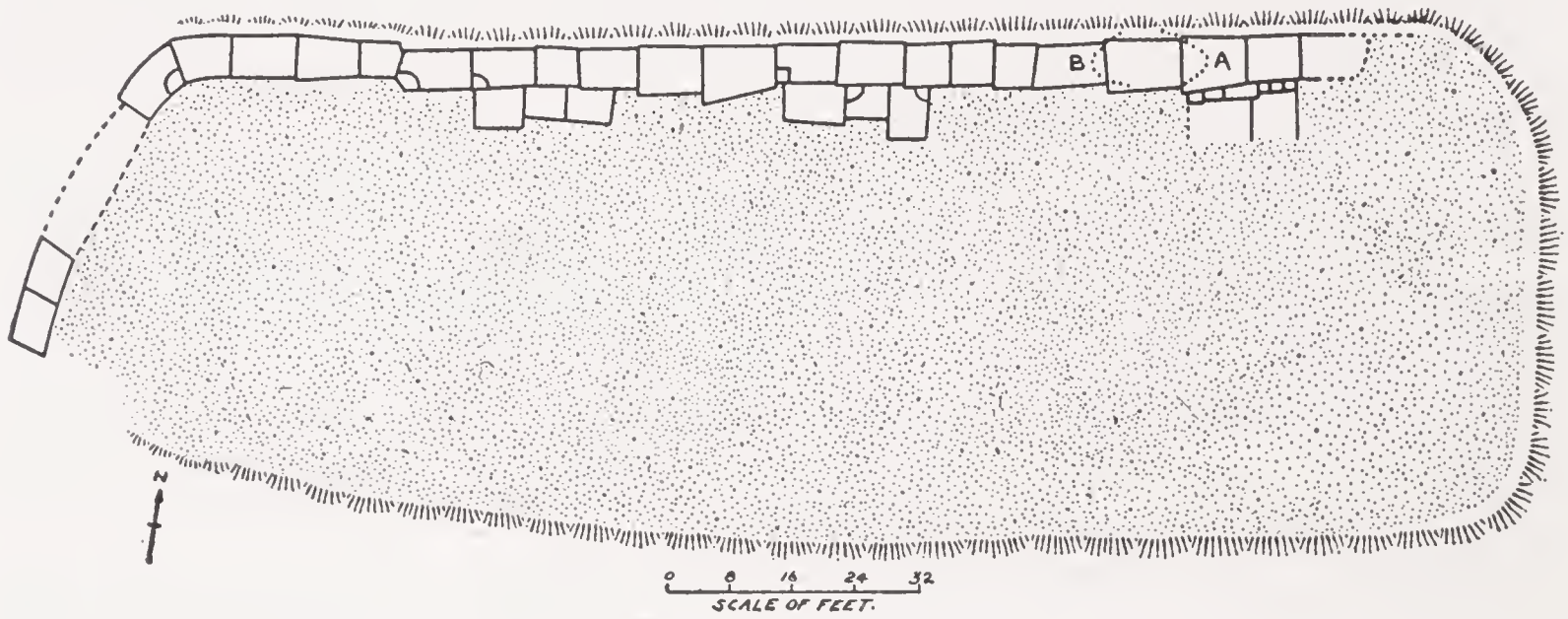


FIG. 3.—Ground plan of Ruin No. 17.

walls of the pits. In the corners were the burned butts of heavy posts which had served to support the roof.

One of the rooms had walls of masonry which showed fair skill on the part of the builders. In several places bins had been constructed by fencing off a corner with slabs and plastering up the joints. Near the east end of the building there was a series of six of these receptacles.

The floor level of the second tier of rooms was invariably higher than that of the first. Here very few slabs appeared in the bases of the walls. The stumps of poles set into the earth, a row for each wall, with mortar 4 to 6 inches thick on each side, marked the boundaries of the chambers. The corner posts were much heavier than those which served only to support the plaster.

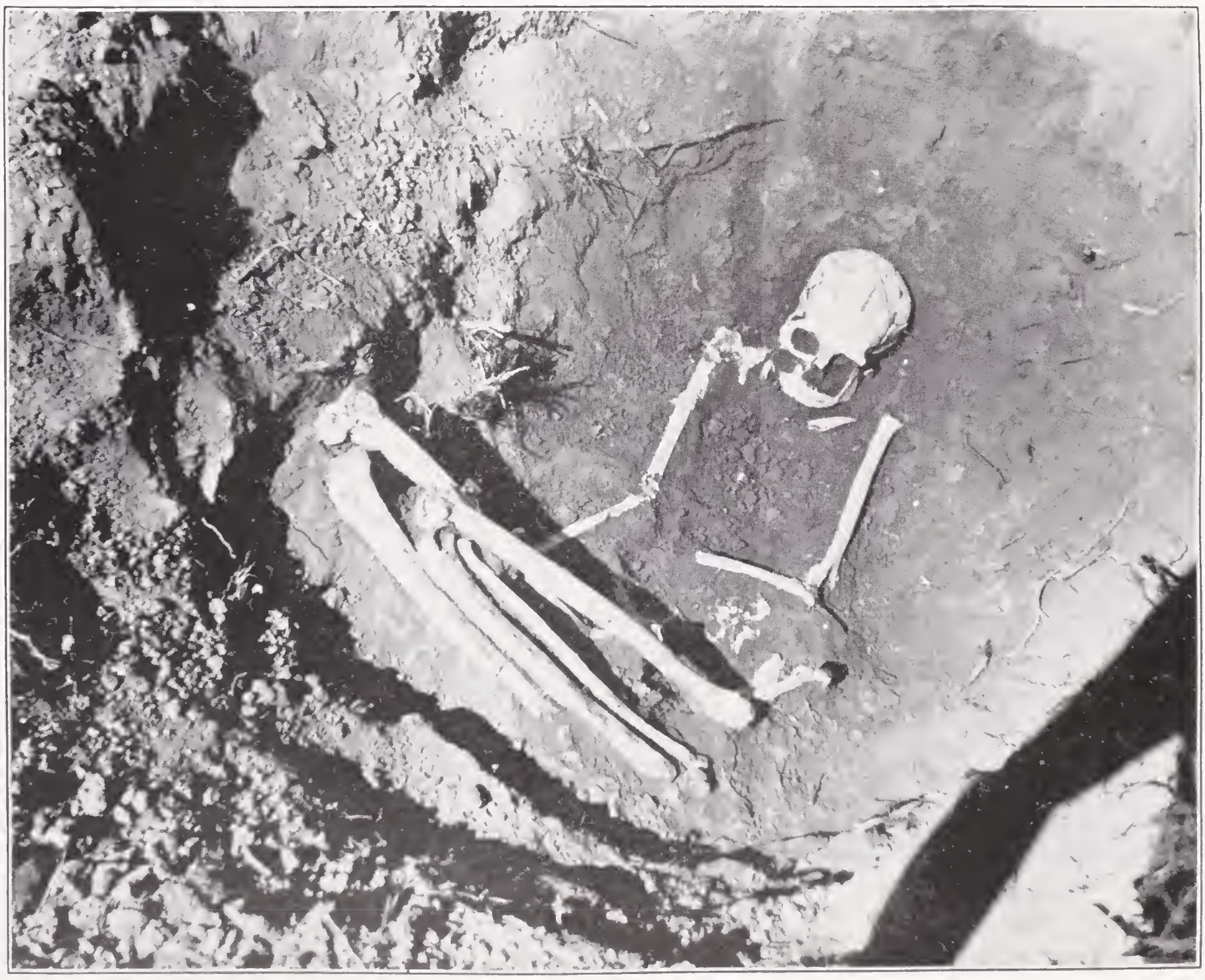
As the ruin sloped downward from north to south the floors of the rooms of the second tier, which had not been carried down below the level of the knoll, were practically at the surface, and the walls could not be traced. While the presence of black earth, great quan-

PIT ROOM IN RUIN NO. 17

VIEW IN RUIN NO. 17

VIEW IN RUIN NO. 17

a. GRAVE BELOW MOUTH OF LONG HOLLOW, RUIN NO. 23.



b. GRAVE AT HEAD OF SALT CANYON, RUIN NO. 16

tities of plaster, many charred poles, and occasional corner posts left no doubt that the building was originally at least five tiers of rooms in width, it was impossible to trace the boundaries of any of these south of the second row.

The asymmetry of the building was very marked. Seldom did the corners form right angles, and no two walls appeared to be in line. Jogs and offsets were the rule rather than the exception. These conditions suggest that the structure must have grown by gradual accretion.

The floors of 26 of the 31 rooms were covered with 2 to 15 inches of charred corn. Some of it had been shelled, but the greater portion was on the cob. At a conservative estimate there was 100 bushels, which would indicate at least three times that amount before it was subjected to the action of fire. In some places the heat generated by the burning corn and wall beams was so great that stones and mud were fused into lavalike masses, bearing the impressions of the consumed ears, of the sort the presence of which has given rise to the erroneous statement that ruins have been found containing evidences of volcanic activity.

With few exceptions there were pottery vessels in each room. Six were recovered unbroken and 26 more were restored from fragments. Plate 60 shows some of these in place. Stone axes, rubbing stones, dressed slabs, and two metates were also taken from the débris, but not one bone implement was found.

The facts seem to justify the following conclusions: The building was an approximately rectangular aggregation of rooms which numbered in the neighborhood of 100. The sides of the pits which formed the lower parts of many of them were lined with stone slabs, or with plaster daubed upon the original earth (pl. 59). The walls above ground were constructed of poles heavily coated with mud. The roofs were supported by heavy corner posts.

Nothing was discoverable which would indicate the nature of the doors and windows. There is no evidence that the structure was more than one story in height, and in fact such evidence as there is points to the contrary, for the thin walls and the proportions of the corner posts offer no suggestion of the strength which would have been necessary to support a second story.

Fire destroyed the building and its contents. To judge from the large quantities of corn and the many vessels sitting about in the rooms, the conflagration must have been sudden and catastrophic. Whether it started from wind-fanned sparks or was caused by lightning or by enemies is purely a matter of conjecture.

There are other ruins in the vicinity, but no further excavations were attempted.

3. RUINS SOUTH OF RED HORSE GULCH

Ruin No. 18.—There is an immense ruin on the divide south of Red Horse Gulch about half a mile down the canyon from Heathers's tank. This covers about 5 acres of ground. Seemingly it is composed of a group of buildings of the "pole-and-mud" type. I was able to spend only a few minutes at the site, so an adequate description of it can not be given. I would judge this ruin to offer the best opportunity for fruitful excavations to be found between the La Plata and Mancos Rivers. There are three large burial mounds which would not fail to yield many specimens if by any chance they have escaped the ravages of the badgers.

4. RUINS AT RED MESA

Ruins at Site No. 19.—Upon the first terrace east of the La Plata, just below the mouth of Cherry Creek, are many small ruins, a description of which would be only a repetition of tedious detail. In the river bottom is a detached point 25 feet high and about one-third of an acre in extent whose top is entirely covered by a ruin. The many slab-outlined inclosures are probably rooms like those excavated in Ruin No. 17.

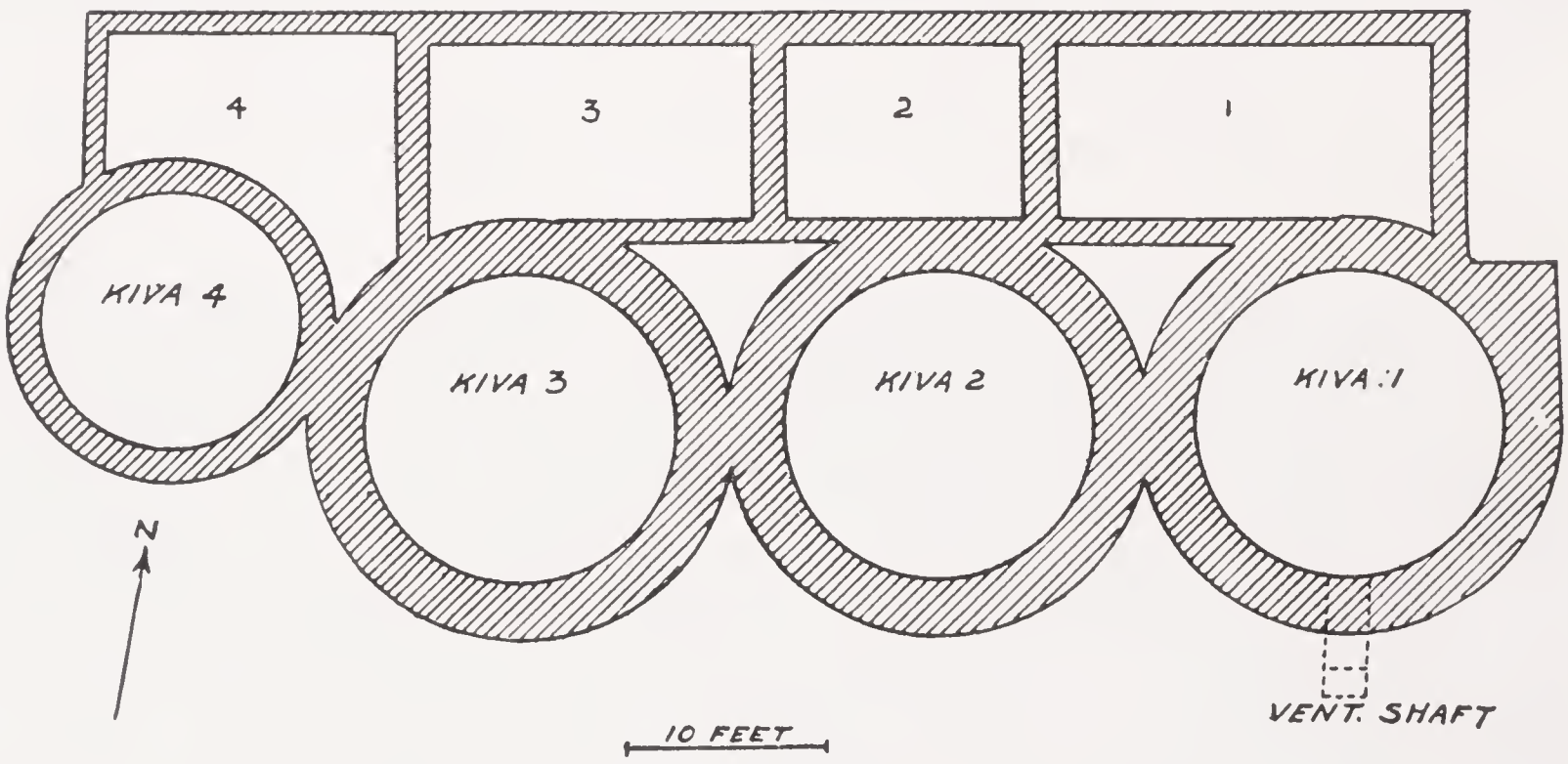
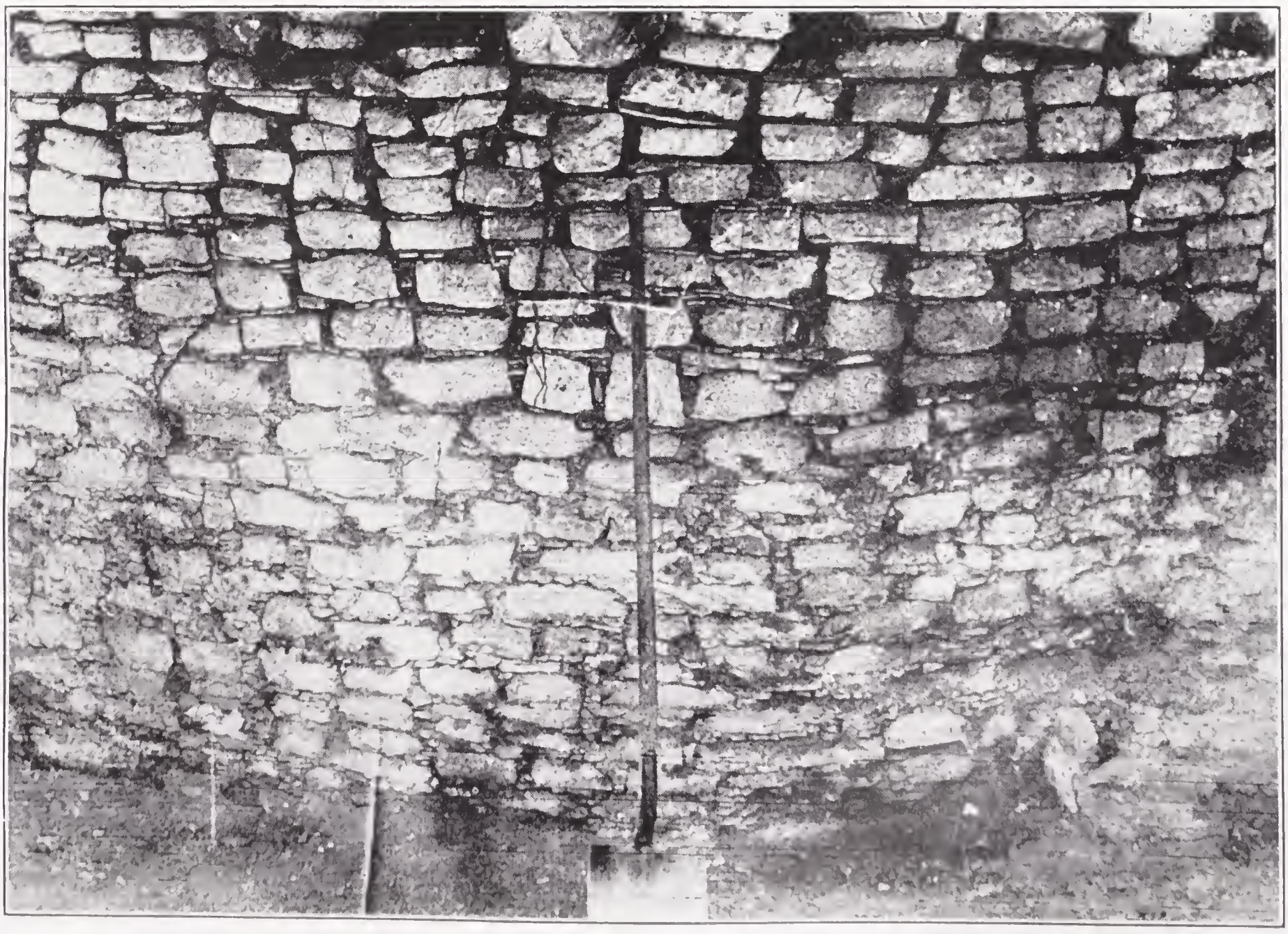


FIG. 4.—Ground plan of Ruin No. 20.

Stone Ruin at Site No. 20.—On the bluff west of the river is a stone ruin 77 feet long and 32 feet wide, the long axis extending east and west (pl. 62, *a*). A tentative plan is given in figure 4. This ruin consists of a row of three kivas flanked on the north by a single tier of rectangular rooms. At the west end is a smaller round room not in line with the large ones. Rooms 1 and 2 and a part of kiva 1 were excavated. The north and east walls of room 1 are

a. STONE RUIN AT MOUTH OF CHERRY CREEK, RUIN NO. 20



b. MASONRY IN STONE RUIN AT SITE NO. 20

18 inches thick. The wall between room 1 and kiva 1 is 30 inches in thickness and stands to a height of 8 feet. The masonry is excellent (pl. 62, *b*). The small sandstone blocks are dressed to conform to the curve of the wall and the cracks are chinked with tiny spalls.

Kiva 1 is $15\frac{1}{2}$ feet in diameter. The banquettes, six in number, are unusually shallow, being but 5 inches deep. The ventilator shaft opens to the south, as appears to be the case with the other kivas. Since the exhaustion of funds made it necessary to abandon the excavation of this most interesting ruin, the nature of the other features of the kiva was not determined. The fact that the kivas are above ground impresses one as unusual. I have not observed another instance in the San Juan drainage where kivas built in the open were not subterranean.

A discovery of the relation between this stone building and the numerous "pole-and-mud" ruins in the vicinity would be of the utmost importance in determining whether or not the ruins in the cliffs and those upon the mesas were built by the same people. The rooms excavated contained no artifacts which would help to settle the question.

Slightly northeast of the building is a group of slab-inclosed boxes. These occur singly and in groups all over the mesas, but in order to avoid repetition I have deferred mentioning them until this time. Holmes [1] and Jackson [2] describe similar inclosures on the mesas west of the Mesa Verde, and the author has been told that they extend eastward toward the Animas River. Some are nearly round, some square, and others rectangular. Their average size is about 3 by 4 feet. Slabs of stone form the sides and in many cases there is a slab on the bottom. Their use is difficult to determine. They are commonly known as "Indian graves," but there is nothing to prove that such was their function. They occur in and about ruins and in isolated places far from any sign of a building. In many of them there are small quantities of charcoal and ashes and now and then an animal bone. We dug up about 50 of these "graves," but did not find in one of them enough traces of fire to lead to the conclusion that a body might have been cremated therein. They may have been fireplaces, but if such were the case it is hardly probable that they would be found so far removed from more or less permanent habitations. It is not to be expected that an Indian would transport heavy slabs of stone a considerable distance in order to construct a cooking place for a temporary camp.

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[1] *Tenth Ann. Rept. of the Hayden Survey, 1876,* pp. 385–386.
[2] Ibid., p. 414.

Were these "graves" not so numerous, it might be concluded that they were shrines, and it may be that such was the purpose of some of them.

Round Tower at Site No. 21.—On the point of a bluff about a quarter of a mile up the river from the stone ruin there is a small stone tower. The wall is in a poor state of preservation, standing to a height of only 3 feet. From the point there is a good view of the valley and of the broad mesas which stretch eastward from the river, hence it seems that the tower served as a lookout station.

5. RUINS BELOW THE MOUTH OF LONG HOLLOW

Ruins at Site No. 22.—Purely by accident a group of burials was found farther down the La Plata. About three-quarters of a mile below the mouth of Long Hollow the wagon road ascends from the river bottom, runs for a short distance across a point, and drops back to the lower level. Not 20 feet from the road I noticed black earth and fragments of pottery, and the first thrust of a spade brought up human bones. The skeleton of which they were part was flexed with the head to the northwest. South of it were two other bodies, also flexed, one of them that of a child. The point had worn away until these skeletons were barely covered with earth, and if any pottery was put away with them it had been broken and the fragments scattered. East of them was a skeleton stretched at full length upon its back. By the head was an undecorated vase. North of this burial was a grave which was constructed with more care. In a rectangular pit $2\frac{1}{2}$ feet deep the flexed body reposed upon its right side with the head to the north. Beneath the skull was a flat stone, and in front of the body were four decorated bowls (pl. 65, *c*, *e*, *f*).

In all cases the bodies were covered with black earth and refuse, and it appeared from the ashes, fragments of pottery, and chips of flint that trash must have been dumped on the graves for a long period of time.

Southwest of the graves, on the tip of the point, were the remains of a fairly large "pole-and-mud" ruin. On a promontory not far from the ruin the Powells, who own the land in the river bottom and on the opposite side of the river, unearthed a skeleton accompanied by a pipe and a string of beads. Several of the beads are turquoise, and one of them, conical in form, is of ivory. It appears to have been made from the canine tooth of a large animal. I did not see the pipe.

Ruins at Site No. 23.—There are many ruins on the Powell ranch west of the river. Those clustered along the edge of the second terrace are all of the "pole-and-mud" type. The bodies of two children and four adults were found near one of them. One large skeleton was extended with the head to the east, and the rest were flexed.

One grave contained two skeletons interred at different levels. The first (pl. 61, *a*) lay upon its left side with the head to the west. Near the skull were three pottery vessels and a worked stone, presumably a pottery smoother, and by the feet were two more vessels. When the skull was raised it was found to be resting upon the knees of another body lying at right angles to the first, with the head to the south. By the skull were three bowls, a lamp (?), and a vase.

Not one of the 11 skulls from these two series of graves was flattened at the back. Most of these crania were so badly decomposed that they fell to pieces when moved, but three were recovered entire. One appears in plate 70, *e*. In an examination of more than 200 skulls taken from graves in the valleys of the La Plata, the Animas, and the San Juan Rivers, I have seen no others which fail to show pronounced flattening in the occipital region.

Upon the first bench above the river begin the cobblestone ruins so numerous farther down the valley. These are, in general, mounds in the form of a semicircle with a kiva between the horns of the half moon, and a burial mound south or southeast of the building. The shape and construction of these buildings, as well as the pottery strewn over them, suggest that they represent a culture differing in many particulars from that characterized by the ruins in the upper valley and on the mesas to the west.

Artifacts

Pottery

Structure

Structurally the pottery from the mesas is inferior to that from the cliffs. In general the paste consists of a fine-grained matrix, through which are scattered many dark-colored granules. This indicates an imperfect reduction of the clay or an admixture of a secondary material, possibly crushed potsherds. The color and composition of some of the paste suggest a volcanic rock such as I have not found on the Mesa Verde.

The hardness varies greatly. Some vessels are quite friable, while the finer ones are not easily scratched and emit a clear, bell-like tone when struck. I have not been able to demonstrate the presence of a superficial slip on a single specimen. While the surfaces of several are of surprising whiteness, this seems to have resulted from the polishing which brought to the surface the lighter-colored, finer-grained portion of the paste.

Although it is probable that all the pottery was constructed by the application of successive coils of clay, from the standpoint of surface treatment it may be divided into four classes—(1) smooth ware, (2) smooth ware the examples of which have banded necks,

(3) smooth polished ware without decoration, and (4) smooth polished ware with decoration.

True coil ware was not exhumed from any of the sites, although a few fragments occurred upon the surface. The excellent vessel shown in plate 63, *a*, although found in the open, was not within the confines of a ruin, and may well have been left at a temporary camp by the cliff people or deposited at a shrine, further evidence of the existence of which has not been preserved.

Form

It is doubtful whether from any other locality in the Southwest a series of 64 ceramic objects could be chosen at random which would exhibit a greater diversity of form than those shown in the accompanying plates.

Food bowls.—Of food bowls there are 16 (pls. 64, 65). In general their shape is that of a section of a hollow sphere, although one (pl. 65, *c*) has an incurving edge and another (pl. 65, *e*) has a flat bottom. With few exceptions the sides taper to a thin fragile rim. The interiors show much better finish than do the exteriors.

Globular Bowls.—Two of the three globular bowls appear in plates 70, *a*, and 71, *d*. The one not figured has a heavy handle attached to one side near the opening; the others have pairs of perforations opposite each other, through which cords might be passed to carry or to suspend the vessels.

Bowl with Perforated Ears.—In plate 71, *f*, is shown a small, very deep bowl with perforated ears.

Bowl with Double Flare.—The bowl figured in plate 71, *c*, is a unique specimen. The constriction in the sides allows it to be held conveniently and securely in the hand.

Globular Vessels with Wide Mouths.—Plate 66 illustrates vases with approximately globular bases and mouths of large proportionate diameter. One has a single handle consisting of a ridge of clay pinched onto one side of the neck. The recurved neck imparts a pleasingly graceful form to the vase appearing in plate 66, *d*.

Ten similar vessels, the necks of which are embellished with broad rather low ribs or bands, are shown in plates 63, *b*, 68, and 70, *c* and *d*. Somewhat similar vessels are figured from northeastern Arizona by Dr. Fewkes [1] and from St. George, Utah, by Holmes.[2] One has a handle (pl. 70, *c*) and in another instance there are three tiny protuberances symmetrically placed just below the rim (pl. 68, *c*).

Some of these vessels contained charred corn, which, together with the fire stains almost invariably apparent, and the adhering

[2] Pottery of the Ancient Pueblos, fig. 242.

[1] *Bull. 50, Bur. Amer. Ethn.*, pl. 18, *b*.

a

b

LARGE OLLAS

a

b

c

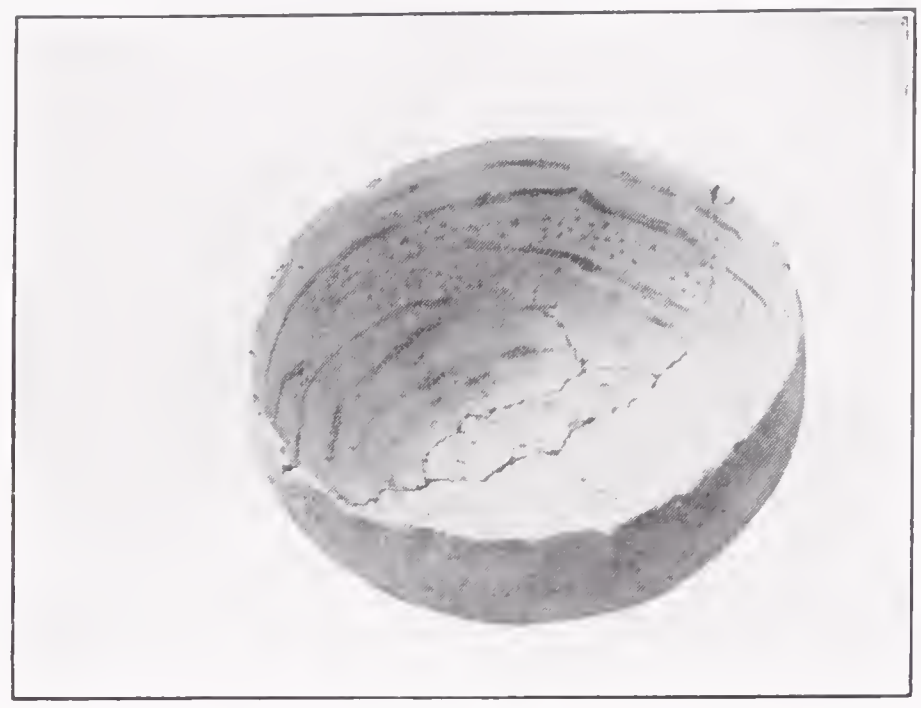
d

e

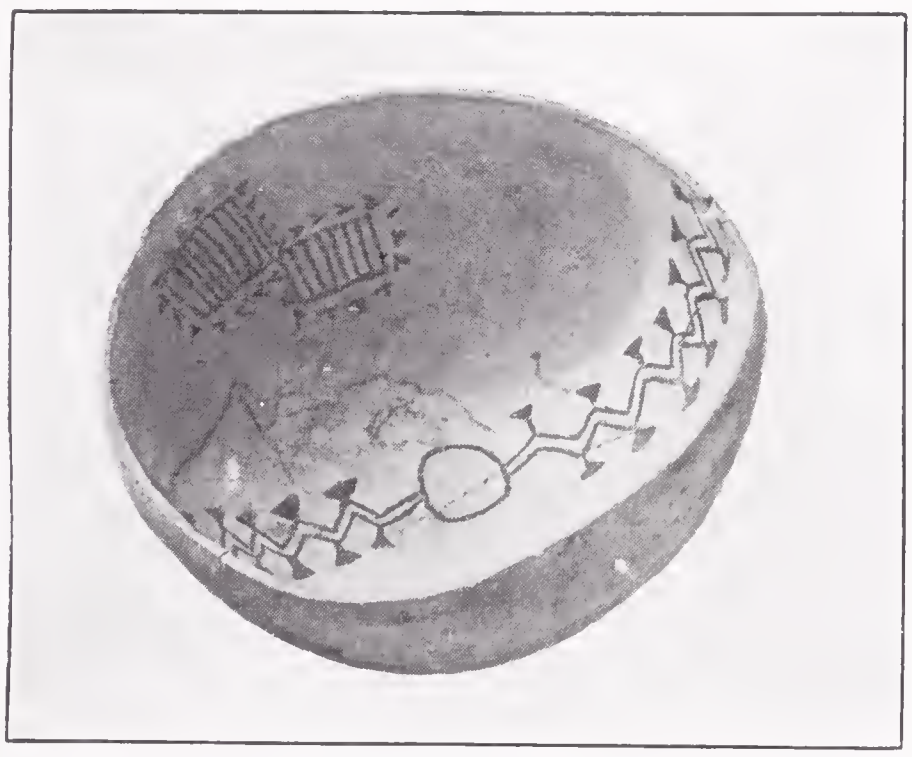
f

FOOD BOWLS

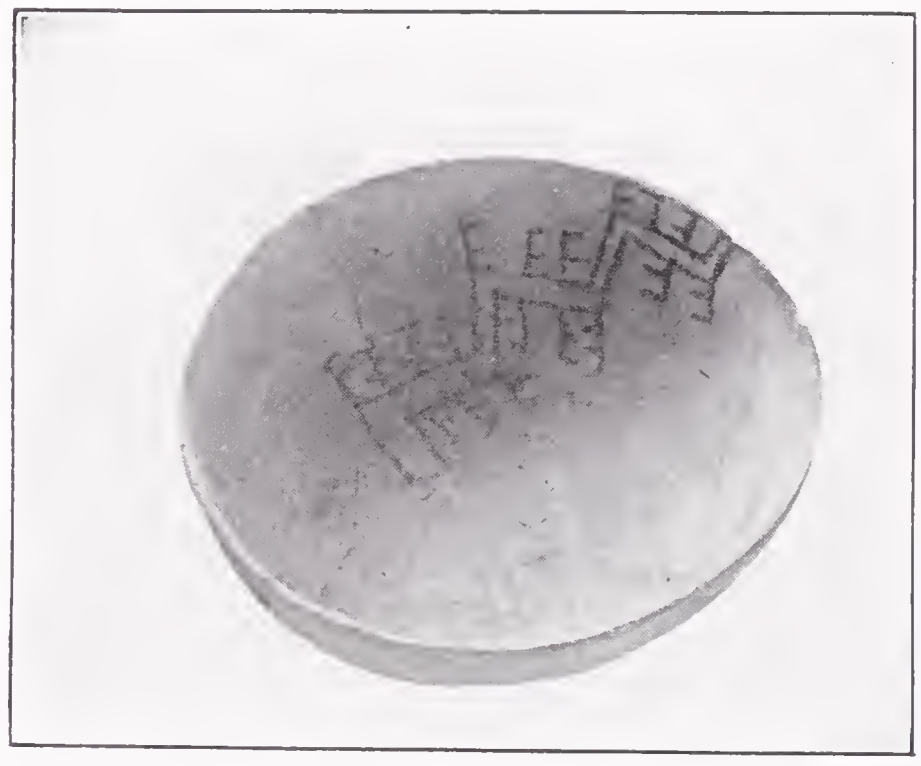
a



b



c



d

e

f

FOOD BOWLS

a

b

c

d

e

UNDECORATED VASES

a

b

c

d

e

f

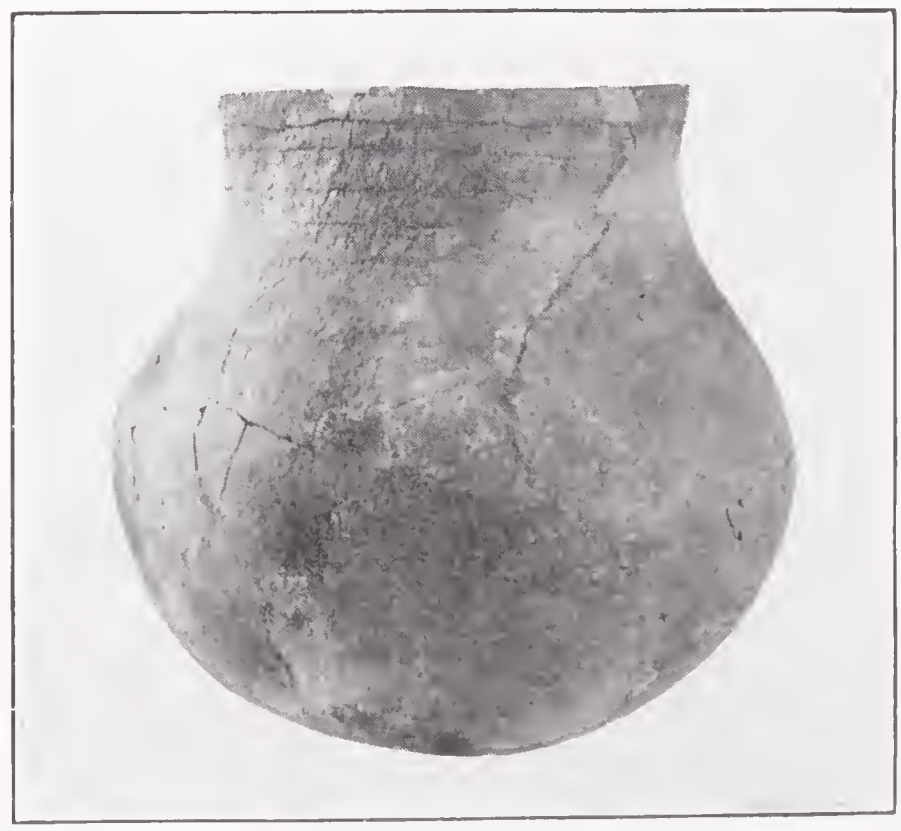
a

b

c

d

e



f

COOKING VESSELS WITH BANDED NECKS

a

b

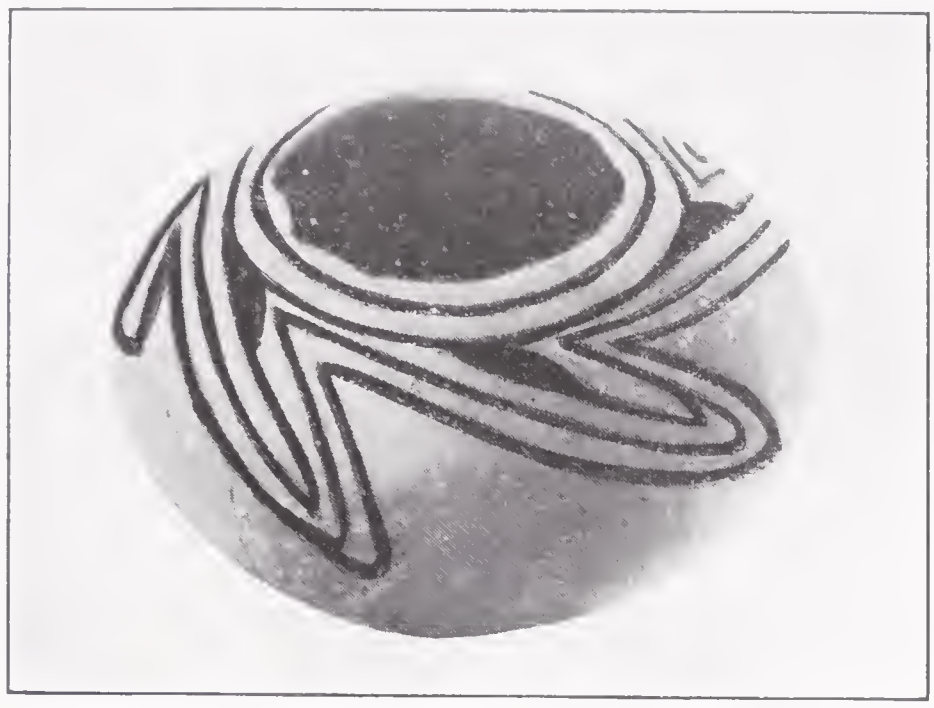
c

d

e

f

a. BOWL MENDED WITH YUCCA TIES. *b*, *c*, *d*, *e*, *f*. POTTERY

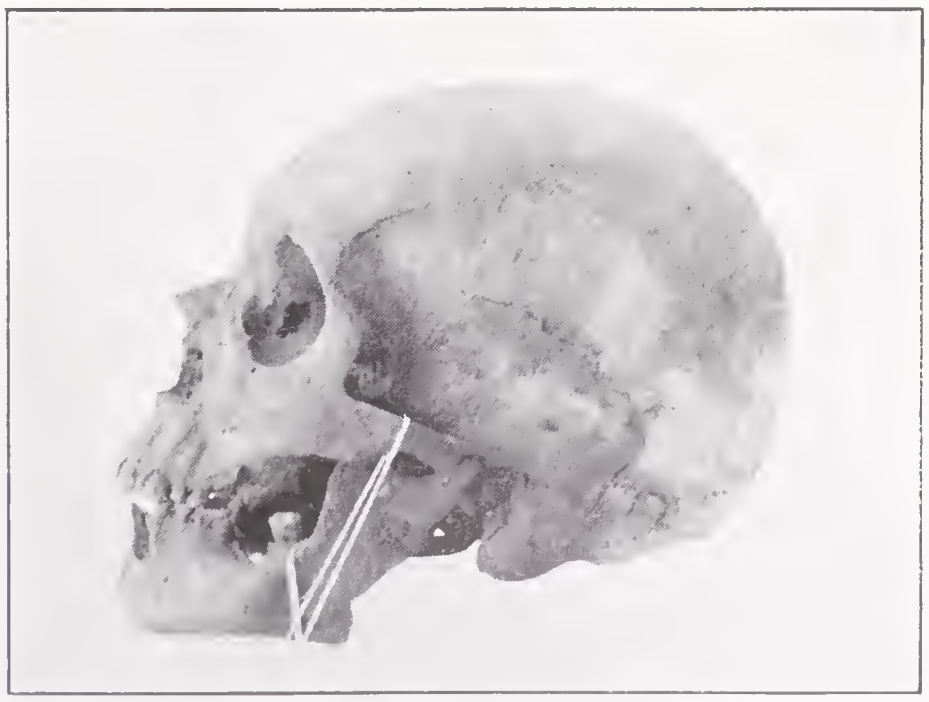


a

b

c

d



e

f

POTTERY AND SKULLS

a

b

c

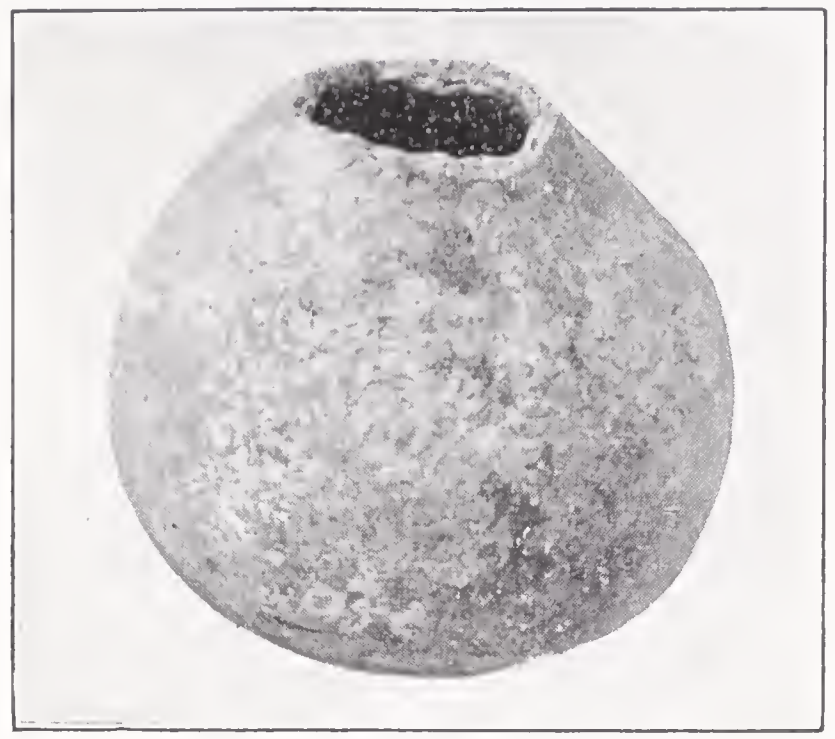
d

e

f

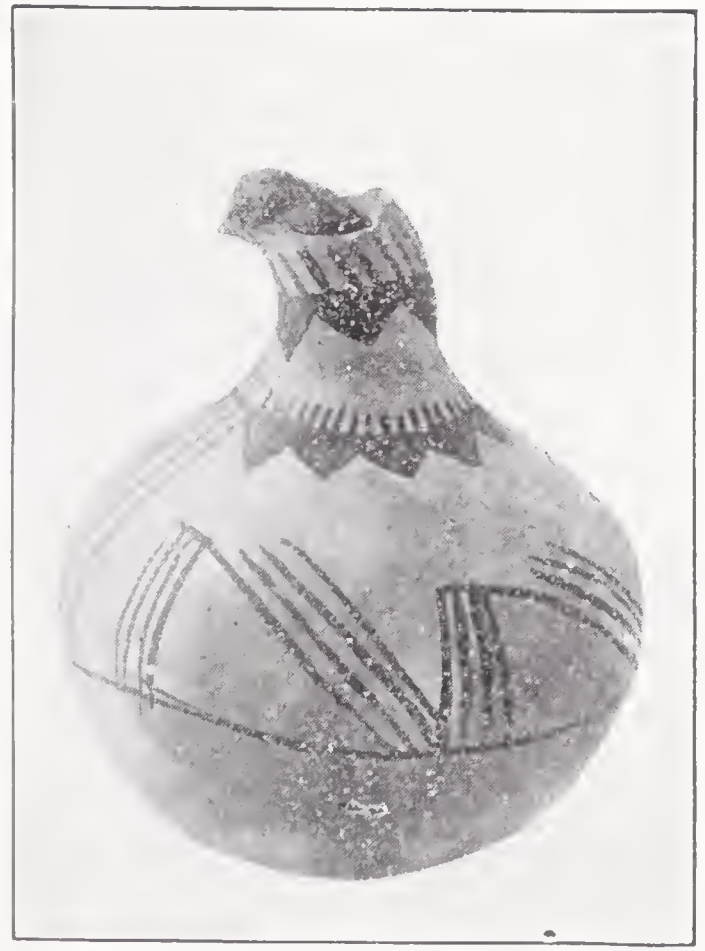
POTTERY

a



b

c



d

e

f

POTTERY

soot, indicate that these vessels performed a function analogous to that of the coil-ware ollas of the cliffs—that of culinary utensils.

Undecorated Water Jars.—There were many large water jars (pl. 67) in Ruin No. 17, and fragments of these are abundant in all the refuse heaps. In shape these resemble similar vessels from the cliffs (pls. 41, *a*, and 43), but they bear no sign of decoration and but few of the bases are concave and none are flat. Two of the jars (pl. 67, *c*) have banded necks, while those of the others are plain.

There is an unusual variation in the shape of the handles. On one vessel they are merely solid stubs of clay protruding from the sides of the base (pl. 67, *f*). Four of them (pl. 67, *d*, *e*) have large open handles like the ones from the cliffs, through which three and sometimes four fingers can be inserted. One (pl. 67, *c*) has similar handles except that they consist of two ropes of clay instead of a single band. The handles on the vessels shown in plate 67, *a*, *b*, are broad, flat protuberances which turn down like the stubby tail of a bird. This type is exceedingly common in the refuse heaps.

A water bottle closely resembling the above (pl. 70, *b*) was found in Ruin No. 9. The top is very much flattened, and the base is concave.

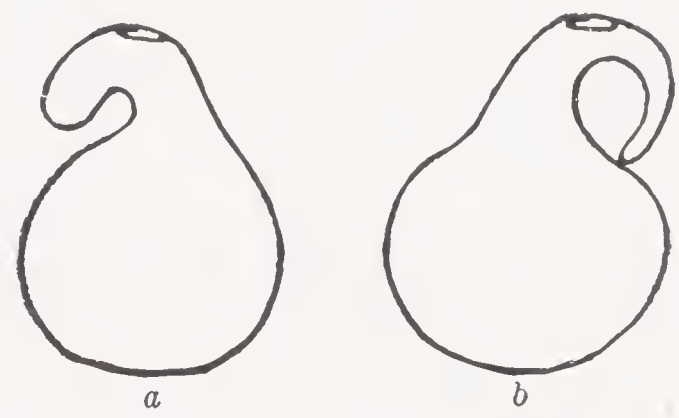


FIG. 5.—Outlines of gourd-shaped vessels.

Gourd-shaped Bottles.—The four gourd-shaped bottles (pl. 72, *a*, *d*, *e*, and *f*) are unique among the pottery of the upper San Juan drainage. Unfortunately, not one of them retains its neck entire, hence the outline of that part of the vessels is problematical. Jackson[1] figures a bottle from the pueblo of Zuñi, a drawing of the outline of which appears in figure 5, *a*. One side of a like orifice appears in the tops of three of the bottles here shown, and it may be that the resemblance to a gourd was heightened by their completion in a similar manner. However, I am inclined to think that the curve particularly apparent in the one shown in plate 72, *e*, was continued, and that the neck curved back and ended in a point which was contiguous, but not attached, to the incurving slope of the vessel, as is shown in figure 5, *b*. There are rough spots on the sides of plate 72, *d* and *f*, in the proper positions, as if the presence of the end of the handle had not permitted the polishing of the surface at these points. A detached handle of this sort was found in Ruin No. 17, and Holmes figures one constructed in this manner.[2]

[1] *Tenth Ann. Rept. of the Hayden Survey,* pl. LXVI.
[2] Pottery of the Ancient Pueblos, fig. 354.

Ladles.—Two ladles appear in plate 69, *e* and *f*. They are divided into compartments by a partition across the middle. While ladles with long hollow handles are known from the cliff-dwellings and from the Animas Valley, I have not observed other specimens in which the part corresponding to the handle is divided from the bowl by a ridge of clay.

Spoon or Paddle.—A spoonlike implement, the handle of which is missing, was found in Ruin No. 9 (pl. 69, *d*).

Bird-form Vase.—While fragments indicate that bird-form vases were fairly numerous, there is but one such specimen in the collection (pl. 71, *a*). The tail is upturned, and there are two pairs of protuberances, one of which probably represents wings. The bird topography is not accurately delineated, but it appears that the vase is rightly named.

Ring-bottomed Vase.—This term, inelegant though it be, I have applied to the vessel appearing in plate 71, *b*. The base is a hollow ring with a roughly circular neck rising from one side. A cylindrical handle connects the top of the neck and the opposite side of the base.

Lamp (?).—The writer suggests that the vessel shown in plate 71, *e*, is a lamp, at the same time realizing fully that this suggestion will meet with considerable criticism. The vessel consists of a rough globular body with a small hole in the top, and a hollow cylindrical spout, which rises from the point of greatest diameter at a slight angle to the plane of the base. The end of the spout, which is much blackened, has been affected by some agency to the extent that part of it crumbled to dust when taken from the bowl in which it was found. Long-continued action of flame might thus destroy the cohesive qualities of the clay.

Mountain-sheep Effigy.—There was found on the surface of Ruin No. 17 a small animal effigy, which from the shape and proportions of the horns is thought to represent a mountain sheep (pl. 69, *c*). It is probably a prayer emblem, similar to those used by the Hopi.

Cloud Blower.—The collection contains one small pottery cloud blower or pipe (pl. 69, *b*). Through the center there is a hole the diameter of which lessens progressively toward the smaller end of the cylinder. The surface is decorated with diagonal lines of pits.

Two rather nondescript bottles appear in plate 72, *b* and *c*.

Color

Vessels of gray, varying all the way from black to white, occur in the collection. In addition there are shades of yellow, orange, red, and brown. The vase shown in plate 66, *a*, is a glossy black throughout, which appears not to be the result of use as a cooking pot. As

opposed to this, one bowl (pl. 64, *e*) has an interior as white as well-cleaned kaolin. As has been stated above, this does not seem to be dependent on a surface slip.

One globular bowl (pl. 70, *a*) is a deep, beautiful red. The paste is rather coarse and red all the way through, but the polishing has accentuated the redness of the surface.

The bowl figured in plate 64, *c*, is of orange color in which the yellow is predominant. This bowl once bore decorations which are now untraceable.

There must have been much iron in the clay from which a considerable proportion of the pottery was made. Heat of different degrees has produced peculiar blotchings on several of the vessels. The neck of one, otherwise gray, is almost lemon yellow (pl. 63, *b*), and a red-orange cheek appears on the side of the vessel figured in plate 67, *e*.

The red and orange sherds are of particular interest. They represent most of the shapes present in the collection, besides many others the entire contours of which it is at present impossible to restore. The colored ware of the region will furnish beautiful and instructive material to future excavators.

Decoration

From the standpoint of decoration the first fact to impress one is that of 62 vessels only 26 bear painted designs. In a typical collection from the cliffs, or from the lower La Plata, the proportions would be more than reversed. In fact, in the author's collection of more than 200 specimens collected near the mouth of the La Plata there are only 5, excepting the coil ware, without decoration.

In color the decorations merge from black through brown to red. The brown and red can not be considered to have resulted from a chemical alteration in a dye originally black. These colors are uniform over the entire surface of the dish; the black is permanent, while the red can be removed with a damp cloth.

Several of the bowls found near the mouth of Long Hollow (Ruins Nos. 22 and 23) had their entire exteriors painted with a light-red substance, which comes off very readily in the presence of moisture.

The decoration is in most cases crude, although fair skill is shown in two instances (pls. 64, *a*, and 72, *e*).

With one exception the symbolism differs from that previously observed on Mesa Verde pottery. This exceptional symbolism appears on a water bottle (pl. 70, *b*). It consists of a hollow square with arms extending from the corners. The essential features of

the design appear on a bowl from Cliff Palace.[1] It is a much-used symbol on the pottery from the Animas Valley, there being several examples in the author's collection.

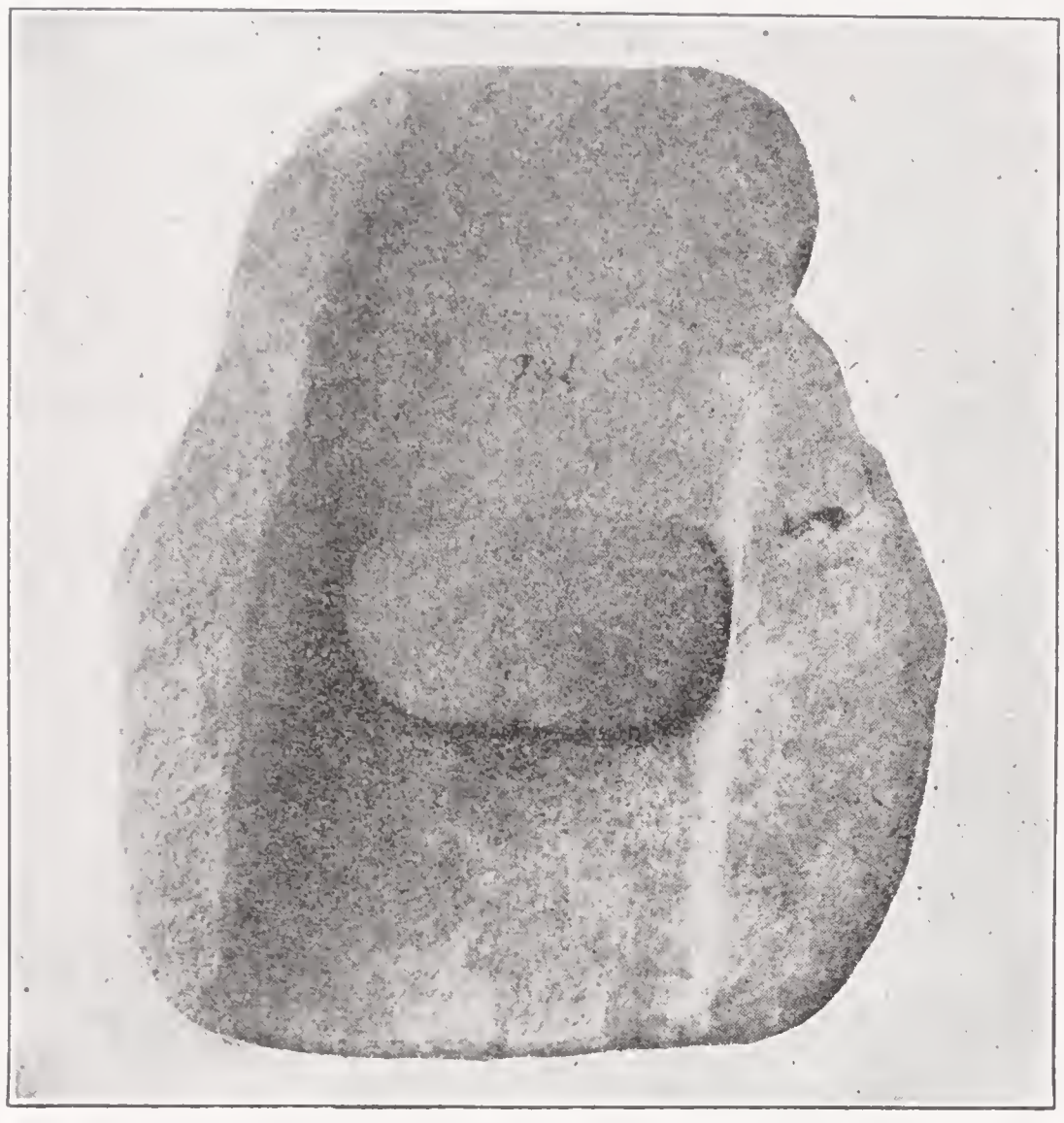


FIG. 6.—Metate and mano.

The star appears twice, once with seven points (pl. 64, *a*) and once with only five (pl. 64, *e*).

The bowl figured in plate 65, *b*, has what appears to be a spotted serpent coiled spirally from the bottom to the rim. Another serpent pattern occurs on the bowl given in *a* of the same plate.

The rims of the bowls, when decorated at all, bear a solid black line instead of the row of dots or zigzag lines found on the pottery from the cliffs.

The designs shown in figures 7–11 are from bowls not in the collection. They were found by Mr. Ralph Linton, of Swarthmore, Pa., on the Powell ranch.

Until a more complete series of designs shall have been gathered, the writer does not think best to attempt an analysis or classification of them.

FIG. 7.—Design on bowl from mouth of Long Hollow.

STONE IMPLEMENTS

Grinding Stones.—Metates and manos are most conspicuous among the stone implements from the mesa sites. A pair of these is shown in figure 6. The metate is a slab of moderately

[1] Fewkes, *Bull. 51, Bur. Amer. Ethn.*, pl. 24.

a

b

c

d

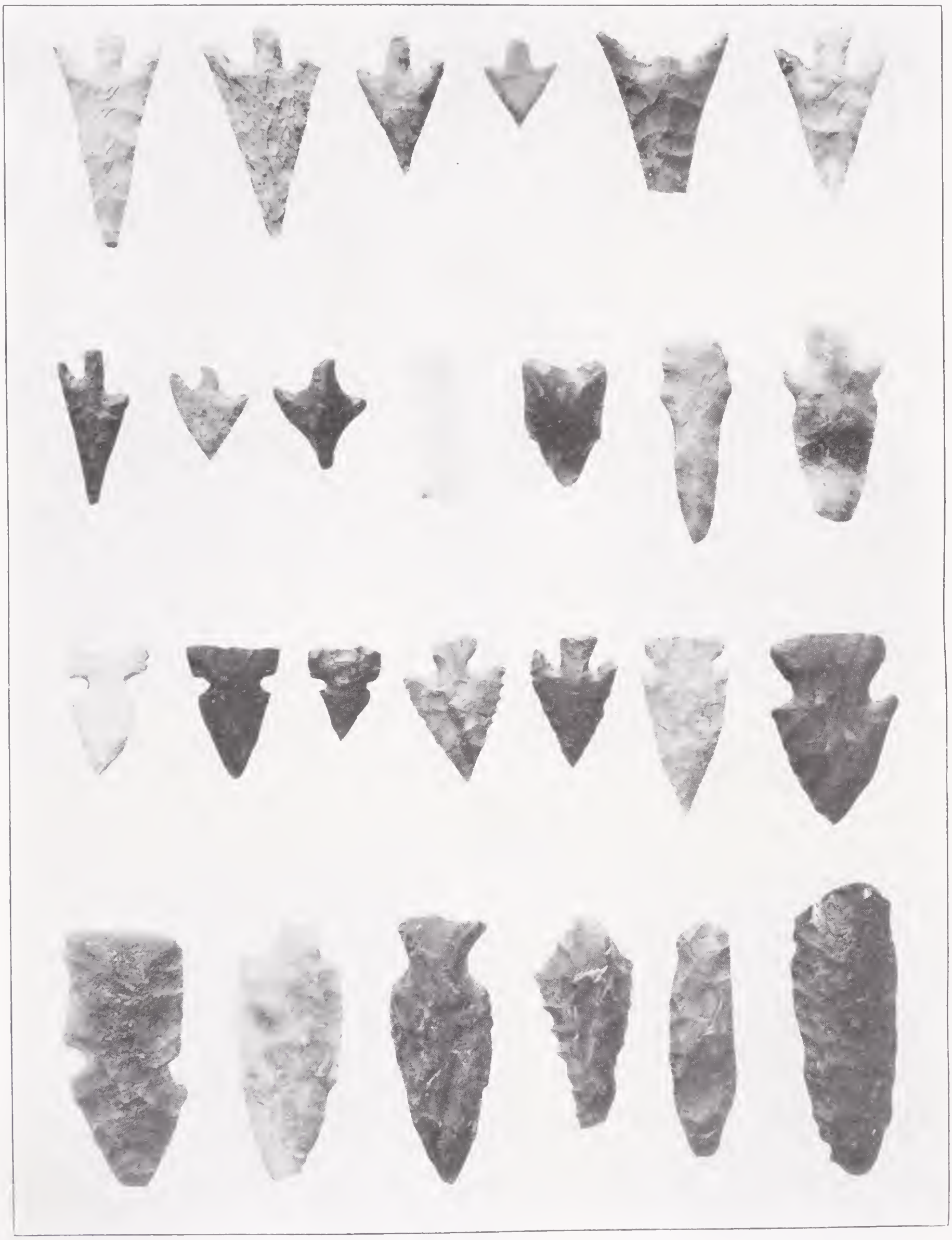
e

f

g

h

STONE OBJECTS



CHIPPED IMPLEMENTS

CHIPPED IMPLEMENTS AND POLISHED ORNAMENTS

fine grained sandstone, through which a trough has been worn by the incessant back-and-forth motion of the mano. It is worthy of note that only two metates were found in Ruin No. 17, where considerable quantities of corn were stored.

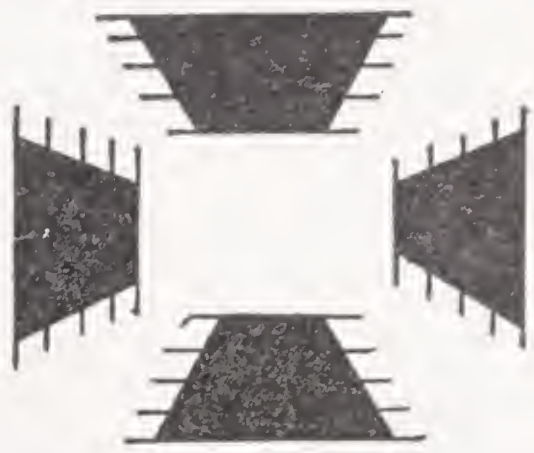


FIG. 8.—Design on bowl from mouth of Long Hollow.

Slabs of Undecided Function.—Two of these slabs are shown in plate 73, *d* and *h*. As they are more nearly rectangular than round, it seems unlikely that they correspond to the round potlids from the cliffs. It is not improbable that they served as plates or platters upon which to stack meal cakes or similar objects. They are too small and not of the right shape to have been used as doors.

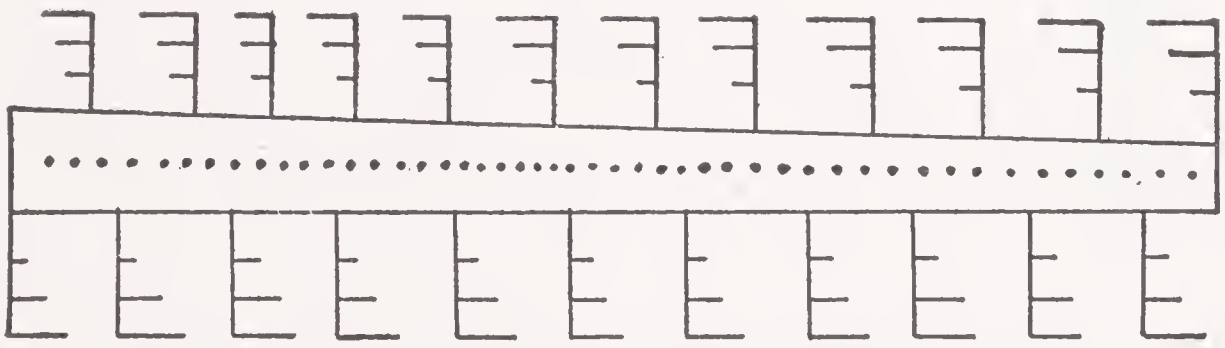


FIG. 9.—Design on bowl from mouth of Long Hollow.

Axes and Hammers.—Two axes of excellent workmanship (pl. 73, *e* and *g*) were found in Ruin No. 17, besides a number of crude ones. These are made from a dark granitic rock, such as can be found in the river gravel which caps the most ancient erosion remnants in the vicinity. The bits are brought to as keen an edge as I have ever seen on stone implements not made by chipping.

The one hammer is an unaltered oval bowlder with a groove pecked about the middle.

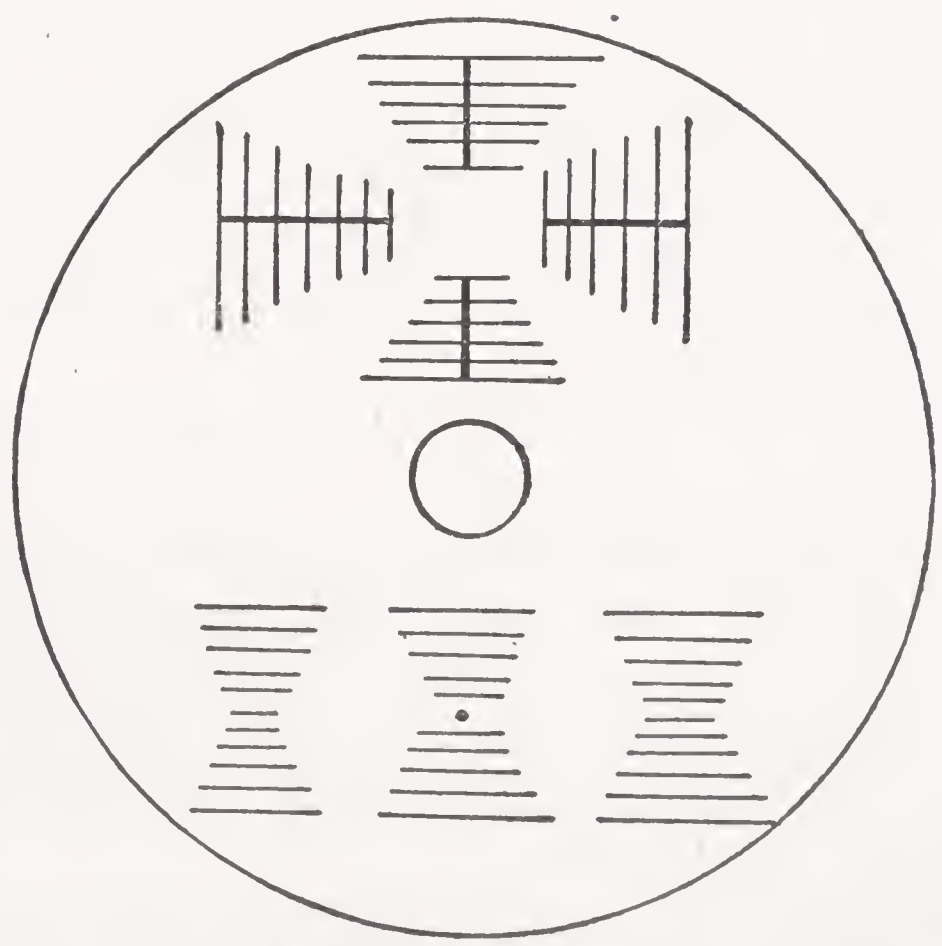


FIG. 10.—Design on bowl from mouth of Long Hollow.

Pottery Smoother.—A stone with worked and polished surfaces, presumably a pottery smoother, was found in a grave at Ruin No. 23 (pl. 73, *b*).

Pounding Stones.—Three of these are shown in plate 73, *a*, *c*, *f*. Their specific use is unknown.

Chipped Artifacts.—The best of the chipped implements gathered from the mesa sites are shown in plates 74 and 75. These may be

classed as arrowpoints, knives, drills, and scrapers. The materials are mainly jasper, flint, chalcedony, quartzite, and obsidian. The dull gloss or luster, which is particularly apparent on the obsidian implements, shows them to be very old. In length these vary from $\frac{1}{2}$ to $2\frac{1}{4}$ inches. The workmanship of many is poor, but some are of unusual beauty. A few ornaments are also figured. Two of these show diagonal incised lines.

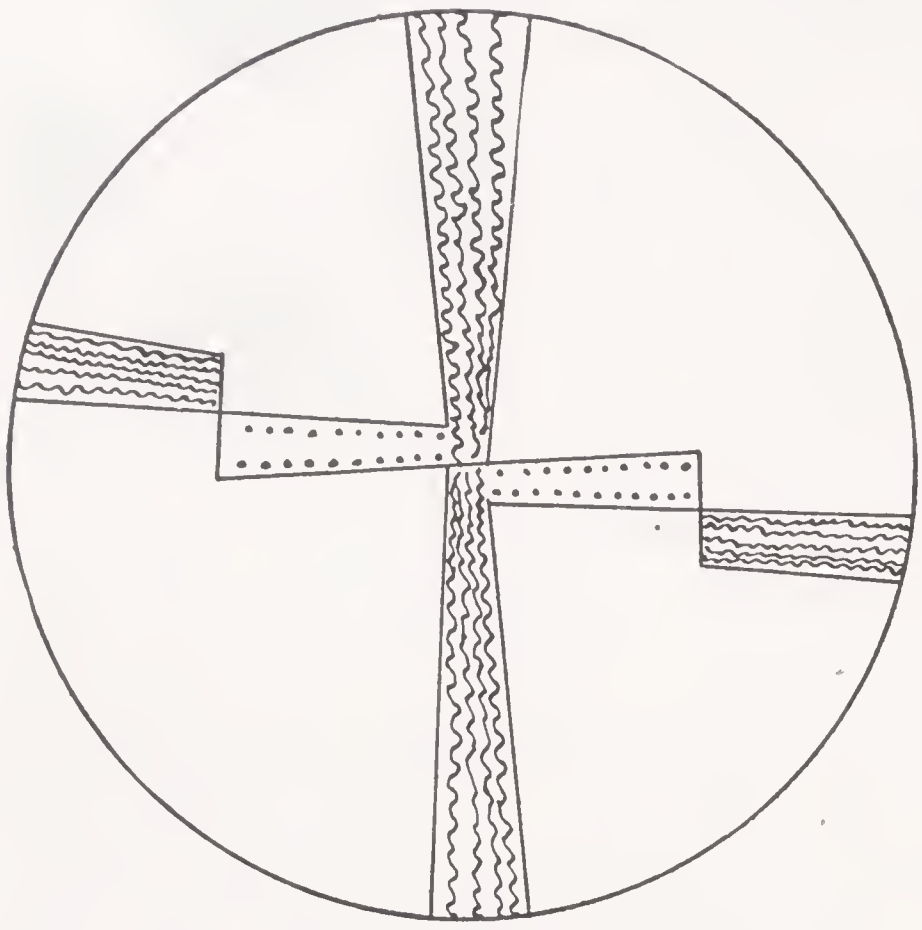


FIG. 11.—Design on bowl from mouth of Long Hollow.

It is impossible to say how many of these objects were lost by the inhabitants of the cliffs and how many belonged to the dwellers on the mesas.

The most notable feature in connection with the stone implements from the mesa sites is the lack in variety and quantity of everything but chipped instruments.

BONE IMPLEMENTS

Bone implements are not numerous. Besides three bone awls no other artifacts of bone were exhumed in the mesa ruins.

As might be expected, all articles of wood and other perishable material not consumed by the burning of the buildings had entirely decomposed.

SUMMARY

The inhabitants of the mesas were an agricultural people whose domiciles were one-storied aggregations of cell-like chambers, usually grouped to form a rectangle. Generally speaking, the rooms extended down into the earth, and with few exceptions the sections of the walls above ground were constructed of upright poles covered with plaster.

Thus far no kiva has been found in, or connected with, a *jacal* dwelling. It is possible, however, that when excavated some of the numerous circular pits will prove to have features linking them unmistakably to the kivas of later time.

The pottery from the mesas exhibits a wide range of form and surface treatment, but structurally it is inferior. Less than 42 per cent of it is decorated with painted designs, and true coil ware does not appear. The symbolism is unlike that on the pottery from the neighboring cliffs and shows less conventionalization.

Stone implements are few, but such as have been found are of the same general types and exhibit as good workmanship as those of the cliff people. Of the work in bone, wood, and other perishable materials almost nothing is known.

CONCLUSIONS

It is evident that there existed on the mesas between Mancos and La Plata Rivers a culture differing in many respects from that of the cliff-dwellers of the Mesa Verde. The meager information at hand seems to connect it with the pre-Pueblo pit-house culture now generally conceded to have existed in the Southwest.

The true Pueblo culture has as its diagnostic character compact community villages several stories in height, usually in terrace form. The absence of the terraced form of architecture serves equally well to characterize the pre-Pueblo culture.

The pottery especially indicates the greater antiquity of the dwelling sites on the mesas. The wide range of form, as well as the unskilled workmanship displayed, shows the ceramic art still to have been quite plastic, and not bound by the rigid convention which is apparent in the pottery from the cliff-dwellings. The same may be said of the symbolism. Though crude, the designs are more boldly executed than are the conventionalized decorations on the cliff pottery.

The skulls offer another point of difference. Of 33 crania 11, or $33\frac{1}{3}$ per cent, do not show the occipital flattening general among the crania from the cliff-dwellings. Too much importance must not be attached to this, however, until further research shall prove whether the variation continues in evidence, or whether the skulls offering a basis for the statements here made comprise only a small aberrant group.

The limits of the type of remains here described can be determined only by extended excavations. Whether they are typical of a small area, or whether they continue and connect with other localities in which the pit-house culture is already known, remains to be seen.

The discovery in the northern part of their domain of a more ancient culture than that of the cliff-dwellers should be of special interest, since it appears that the region north of the San Juan River is the center from which migration carried the true Pueblo culture to the south, southeast, and perhaps to the west.

The direct relationship between the people of the cliffs and those of the mesas can not be established at present. The inhabitants of

the caverns may have been directly descended from the builders of the *jacal* houses, or there may have been a hiatus between the two periods of occupancy.

Necessarily these conclusions are but tentative, and are offered as nothing more. Now that a beginning has been made, it is to be hoped that some one will see fit to undertake a work of sufficient amplitude to lead as nearly as possible to the solution of the problems which the brief research here recorded has done little more than to suggest.

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DESIGNS ON PREHISTORIC HOPI POTTERY

BY

JESSE WALTER FEWKES

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DESIGNS ON PREHISTORIC HOPI POTTERY

By Jesse Walter Fewkes

INTRODUCTION

In the following pages the author has endeavored to draw attention to some of the most important symbols on Hopi pottery, especially those of prehistoric times.

Consideration of this subject has led to a discussion of the character of pottery designs at different epochs and the interpretation, by study of survivals, of ancient designs in modern times. This chronological treatment has necessitated an examination of ceramic material from ruins of different ages and an ethnological study of ancient symbols still surviving in ceremonials now practiced. It has also led to sociological researches on the composition of the tribe, the sequence in the arrival of clans at Walpi, and their culture in distant homes from which they migrated. It will thus appear that the subject is a very complicated one, and that the data upon which conclusions are based are sociological as well as archeological. There are many ruins from which material might have been obtained, but only a few have been adequately investigated. The small number of ruins in the Hopi country which have thus far been excavated necessarily makes our knowledge not only provisional but also imperfect. It is hoped, however, that this article may serve to stimulate others to renewed field work and so add desired data to the little we have bearing on the subject.

Chronology of Hopi Pottery Symbols

At least three well-marked epochs can be distinguished in the history of Hopi ceramic symbolism. Each of these is intimately associated with certain clans that have from time to time joined the Hopi and whose descendants compose the present population. Although these epochs follow each other in direct sequence, each was not evolved from its predecessor or modified by it, except to a very limited extent. Each epoch has left to the succeeding one a heritage of symbols, survivals which are somewhat difficult to differentiate from exotic symbols introduced by incoming clans. So that

while each epoch grades almost imperceptibly into the one directly following it, an abrupt change is sometimes evident in the passage.

In order to appreciate the relations between ceramic decoration and history let me sketch in brief outline what I regard as the historical development of the Hopi living near or on the East Mesa. We know little of the group of people who first settled here except that they belonged to the Bear clan, which is traditionally referred to the eastern pueblo region. At about the time they entered Hopiland there was a settlement called Sikyatki composed of Jemez colonists, situated about 3 miles from the southern point of East Mesa, and other towns or pueblos on Awatobi Mesa and in Antelope Valley, 10 miles away.

The first great additions to this original population were Snake clans, who came from the San Juan, followed by Flute clans from the same direction but originally of southern origin. Having become well established at the point of the East Mesa, the combined settlement overthrew Sikyatki and appropriated its clans.

Then came the strenuous days of Spanish invasion and the destruction of Awatobi in 1700. The Little Colorado clans had already begun to seek refuge in the Hopi mountains and their number was greatly augmented by those from Zuñi, a Rio Grande settlement called Tewadi, and elsewhere, each addition bringing new forms of culture and settling new pueblos on or near the East Mesa, as has been shown in previous publications. Traditions point out their former settlements and it remains for the archeologist to excavate those settlements, now in ruins, and verify these traditions. This can be done by a study of artifacts found in them.

As a rule archeologists have relied on technique, form, and especially color, in the classification of Pueblo pottery, leading, on the technical side, to the groups known as (a) rough, coiled ware, and (b) smooth, polished ware; and on that of form, to bowls, vases, jars, dippers, etc. When color is used as the basis of classification the divisions black and white, red, yellow, orange, and polychrome are readily differentiated. Classifications based on these data are useful, as they indicate cultural as well as geographical differences in Pueblo ceramics; but these divisions can be used only with limitations in a study of stages of culture growth. The fact that they are not emphasized in the present article is not because their importance is overlooked, but rather for the purpose of supplementing them with a classification that is independent of and in some particulars more reliable for indicating chronology and culture distinctions.

The life-forms on ancient Sikyatki and other Hopi pottery are painted on what is known as yellow ware, which is regarded by some authors as characteristic of the Hopi area; but pottery of the same color, yet with radically different symbolic life-forms, occurs also

in other areas. It thus appears that while a classification of Pueblo pottery by color is convenient, differences of color are not so much indications of diversity in culture as of geologic environment. Designs on pottery are more comprehensive and more definite in culture studies than color, and are so regarded in these pages.

As there exists a general similarity in the form of prehistoric pottery throughout the Southwest, shape alone is also inadequate for a determination of Pueblo culture centers. The great multiplicity and localization of symbols on Pueblo pottery furnishes adequate material for classification by means of the designs depicted on vases, bowls, and other pottery objects. Sikyatki pottery is especially suited to a classification on such a basis, for it is recognized as the most beautiful and the most elaborately decorated prehistoric pottery found in the Southwest. Life-forms are abundant and their symbolism is sufficiently characteristic to be regarded as typical of a well-defined ceramic area. There can, of course, be no question regarding the ancient character of the designs on Sikyatki pottery, nor were they introduced or modified by white men, but are purely aboriginal and prehistoric.

Pottery from the Sikyatki ruin is chosen as a type of the most highly developed or golden epoch in Hopi ceramics. Several other ruins were inhabited when Sikyatki was in its prime and pottery from these belongs to the same epoch, and would probably be equally good to illustrate its character. Fortunately, specimens are available from many of these, as Awatobi, and the ruins in Antelope Valley, old Shumopavi, and other Middle Mesa ruins. The date of the origin of this epoch, or the highest development of Hopi ceramics, is not known, but there is evidence that it lasted until the fall of Awatobi, in 1700. The destruction of Sikyatki occurred before 1540, but Sikyatki has given the name to the epoch and is taken as the type, not only because of the abundance of ceramic material available from that ruin, but also because there can be no doubt of the prehistoric nature of material from it.

There is abundant evidence that the culture of Sikyatki was never influenced by white man. After the overthrow of Awatobi there developed on the East Mesa of the Hopi country a third ceramic epoch which was largely influenced by the influx of Tanoan (Tewa) clans. They came either directly from the Rio Grande or by way of Zuñi and other pueblos. Among other arrivals about 1710 were those clans which settled Hano, a Tewa pueblo on the East Mesa. The Hano and other symbols introduced in this epoch are best known in the present generation by the earlier productions of Nampeo, an expert modern potter.

The pottery of this epoch differs from that of the second in form, color, and technique, but mainly in its symbolism, which is radically

different from that of the epochs that preceded it. The symbolism of this phase is easily determined from large collections now in museums. This epoch was succeeded in 1895 by a fourth, in which there was a renaissance of old Sikyatki patterns, under the lead of Nampeo. In that year Nampeo visited the excavations at Sikyatki and made pencil copies of the designs on mortuary bowls. From that time all pottery manufactured by her was decorated with modified Sikyatki symbols, largely to meet the demand for this beautiful ancient ware. The extent of her work, for which there was a large demand, may be judged by the great numbers of Hopi bowls displayed in every Harvey store from New Mexico to California. This modified Sikyatki ware, often sold by unscrupulous traders as ancient, is the fourth, or present, epoch of Hopi ceramics. These clever imitations, however, are not as fine as the productions of the second epoch. There is danger that in a few years some of Nampeo's imitations will be regarded as ancient Hopi ware of the second epoch, and more or less confusion introduced by the difficulty in distinguishing her work from that obtained in the ruins.

THE RUIN, SIKYATKI

The ruins of the ancient pueblo of Sikyatki, consisting of mounds and a few outcropping walls, are situated on rocky elevations rising from the sand hills at the eastern or sunny base of the East Mesa, about 3 miles from the modern Hopi pueblo of Walpi in northeastern Arizona. The founders of Sikyatki are said, in very circumstantial migration legends, to have belonged to a [Keres?] clan called the Kokop, or Firewood, which previously lived in a pueblo near Jemez, New Mexico. Preliminary excavations were made at Sikyatki, under the author's direction, by the Smithsonian Institution in 1895, when there was obtained, chiefly from its cemeteries, a valuable collection of pottery, most of which is now installed in the National Museum.[1]

Little is known of the history of Sikyatki save through tradition, but enough has been discovered to show that it was abandoned before 1540, the year of the visit to Tusayan of Pedro Tovar, an officer of the Coronado expedition. It was probably settled much earlier, perhaps about the time the Bear clans, also said to have come from the Jemez region, built the first houses of Walpi near the point of the terrace at the west or cold side of the East Mesa, below the present settlement.[2] Both of these prehistoric pueblos occupied sites exposed

[1] A report on the field work at Sikyatki will be found in the *Seventeenth Ann. Rept. Bur. Amer. Ethn.*, part 2.

[2] Traces of the ancient village of Walpi at this point are still to be seen, and certain ancestral ceremonies are still performed here, in the New-fire rites, as elsewhere described.

to attack by enemies and were not built on mesa tops, hence it may be assumed that there were no enemies to fear in Tusayan at the time of their establishment. But later, when the Snake clans from the north joined the Bear settlement at Walpi, trouble seems to have commenced. As above mentioned, the Bear clans came from the same region as the Kokop and were presumably friendly, probably kin of the Sikyatkians; but the Snake clans came from Tokonabi, in the north, and were no doubt of foreign stock, implying a hostility that may have been the indirect cause of the overthrow of Sikyatki and Awatobi by the other Hopi.

The two epochs in Hopi ceramic development that can be distinguished with certainty are (1) the Sikyatki epoch and (2) the Tanoan or historic epoch. The third, or renaissance, of the Sikyatki dates back to 1895, and may be called the modern epoch. The Sikyatki epoch gave way to the Tanoan about the beginning of the eighteenth century. It did not develop from any group preexisting in the neighborhood of the present Hopi pueblos but was derived from the east and it ceased suddenly, being replaced by a totally different group introduced by radically different clans.[1]

Sikyatki Epoch

The most characteristic Hopi pottery bearing symbols of the Sikyatki epoch occurs in a few ruins near the Hopi mesas, but from lack of exploration it is impossible to determine the boundaries of the area in which it is found.

Several museums contain collections of Hopi ware of this epoch, among which may be mentioned the National Museum at Washington, the Field Columbian Museum of Natural History at Chicago, the Museum of the University of Pennsylvania, the Peabody Museum at Cambridge, and the Museum für Volkerkünde at Berlin, Germany. Many bowls of this epoch are likewise found in the American Museum of Natural History, New York, and in the Museum of the Brooklyn Institute. Several private collections in Europe and the United States likewise contain specimens of Sikyatki ware, among them being that gathered by the late Dr. Miller, now at Phoenix, Arizona. The collection of prehistoric Hopi pottery in the National Museum is particularly rich, containing many specimens gathered by the Stevenson expeditions, by the author, and by Dr. Hough, of the U. S. National Museum.

The symbols on the ancient pottery from the Middle Mesa of the Hopi are almost identical with those of Sikyatki, indicating a similarity of culture, a common geographical origin, and a synchronous

[1] Pottery making is a woman's industry, and as among the Pueblo the woman determines the clan, so she determines the symbolism of the pottery. Consequently symbolism of pottery is related to that of the clan.

culture. From the character of the symbols on the ancient pottery from the ancient Middle Mesa pueblos it is probable that the clans who founded them came, like the colonists who settled Sikyatki, from the Jemez plateau in New Mexico. Although the Field collection is very rich in old Walpi ware, nothing of importance has been published on the symbols of this collection; it contains some of the most instructive examples of the Sikyatki epoch. A large and probably the most valuable portion of this collection was gathered by Dr. George A. Dorsey and Mr. Charles L. Owen, while many pieces were purchased from Mr. Frank Wattron, of Holbrook, and from the late Mr. T. V. Keam, of Keams Canyon, Arizona. The source of many of the Wattron specimens is unknown, but it is evident from their decoration that some of them are ancient Hopi and probably belong to the Sikyatki epoch and came from Shongopovi, Awatobi, or Sikyatki.

Shortly before his death Mr. T. V. Keam sold to the Museum für Volkerkünde at Berlin, Germany, a rich collection of pottery obtained mainly from Awatobi and Sikyatki, containing several specimens of the Sikyatki epoch which are highly instructive. Some of the designs on the pottery of this collection are unique, and their publication would be a great aid to a study of the most important epoch of Hopi ceramics.

A large proportion of life-forms used in the decoration of Sikyatki pottery are mythological subjects, showing the predominance of supernatural beings and their magic power in the minds of the makers. Like a child, the primitive artist is fond of complexity of detail, and figures in which motion is indicated appealed more to his fancy than those objects that do not move. It needs but a glance at the ancient Sikyatki life-figures to show a tendency to represent detail and to convince one of the superiority of the Sikyatki potters in this respect over those of modern times. There has been a gradual deterioration, not only less care being now devoted to the technique of the pottery but also to the drawing of the figures. This lack in itself is significant, for while modern ware reflects in its hasty crudeness the domination of commercialism, the ancient pottery shows no indication of such influence. Pottery is now made to please the purchaser; in ancient times another motive influenced the maker, for then it was a product worthy of the highest use to which it could be put, since it often formed a part of sacred paraphernalia in religious ceremonies.

Human Figures

Sikyatki pictures of human beings depict men and women, singly or in company, and are few in number and crude in execution. Or-

gans of the body—hands, feet, arms, and legs—are often represented separately. The hand is portrayed on two vessels, and the foot, elaborately drawn, appears on another; as a general thing when parts of the body are represented they are greatly conventionalized. The few human figures on Sikyatki pottery are crude representations as compared with those of animals, and especially of birds. Several of the figures are represented wearing ancient costumes and ornaments, and one or two have their hair done up in unusual styles; others have the body or face tattooed or painted; but as a whole these decorations are rare and shed little light on prehistoric customs. There is nothing that can be identified as a time count, calendric, hieroglyphic, or phonetic signs, or any record of historical events.

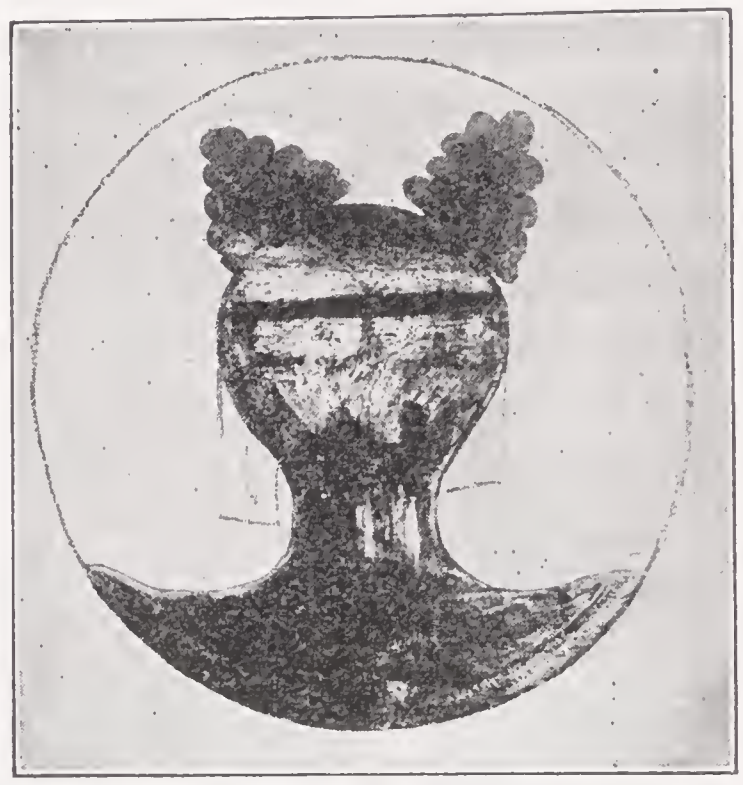

FIG. 12.—Human head with hair in characteristic whorls.

None of the human figures are represented with masks or headdresses to indicate the impersonation of kachinas, nor are there double figures or animal heads depicted on human bodies. The absence of animal or kachina heads shows one of the marked differences between Sikyatki pictures and the designs so common on some other pottery, where a relatively large number of the heads of the latter occur. The best representation of a human head is shown in figure 12,[1] in which a characteristic coiffure is shown. Fig 13 is identified as a figure of a maiden whose hair is dressed in two whorls, one above each ear, like a modern Hopi maid.[2] Opposite this maid is a reptile or similar animal with

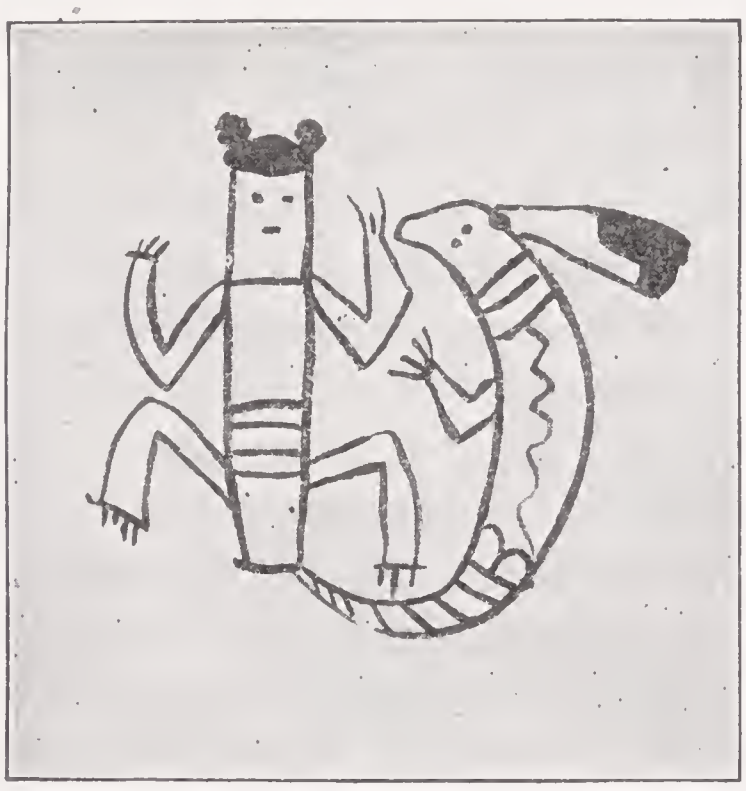

FIG. 13.—Woman with serpent-like animal.

[1] Many of the illustrations appearing in this paper are taken from the author's memoir on the results of the Sikyatki excavations in the *17th Ann. Rep. Bur. Amer. Ethnol.*, part 2.

[2] Hopi maidens dress their hair in two whorls, one above each ear, which on marriage are taken down and braided in two coils. There are differences in the style of putting up the hair, as appear in different ceremonial personages, but the custom of wearing it in whorls was probably general among ancient Pueblo maidens and is still followed in certain ceremonial dances in which women are personated by men. For the difference in the style of the whorls, see the author's series of pictures of Hopi kachimas in the *Twenty-first Ann. Rept. Bur. Amer. Ethn.*

head decorated with two eyes on one side and a single foreleg. These two figures probably refer to some episode or Indian legend connecting a Sikyatki maiden with some monster.

The maiden depicted in figure 14 is evidently kneeling, her knees being brought together below, and separated by four median parallel lines that are supposed to indicate feathers; the curved objects at the lower corners of the rectangular blanket probably are also feathers. One hand of the maiden is raised to her head, while the other holds an unknown object, possibly an ear of corn. The woman with an ear of corn recalls a figure on the elaborately painted wooden slab carried by women in the Hopi Marau dance or that on the wooden slab, or *monkohu*, carried by the priests representing Alosaka, Eototo, and other ceremonial personages. These painted slabs do not always bear pictures of corn ears, for those of the priests known as the Aaltu have, instead of pictures of corn, the corn itself tied to them; in the New-fire ceremony at Walpi members of the Tataukyamû priesthood, at Walpi, also hold ears of corn with or without wooden slabs, while those borne by the warrior Kwakwantû are carved in the form of the sacred plumed serpent, which is their patron.[1]

FIG. 14.—Kneeling woman, showing hair in characteristic whorls.

Different styles of hairdressing are exhibited in figures 13 and 14, that of figure 14 being similar to the modern Hopi. The group of three figures (fig. 15) possibly illustrates some ancient ceremony. The middle figure of this group is represented as carrying a branched stick, or cornstalk, in his mouth.[2] The accompanying figure, or that to the right, has in his hand one of the strange frames used as rattles[3] in historic times by clans (Asa or Honani) of Jemez or of Tewa descent who had settled at the East Mesa. The author is inclined to identify the object held by this figure as one of these ceremonial frames and the man as a Yaya priest.

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[1] The best idol of this god known to the author appears on one of the Flute altars at Oraibi. It has a single horn (representing the serpent horn) on the head, two wings, and two legs with lightning symbols their whole length. The horned plumed Lightning god of the Kwakwantû at Walpi is represented by plumed serpent effigies in the March ceremony or dramatization elsewhere described.

[2] In the Antelope dance at Walpi, a stalk of corn instead of a snake is carried in the mouth on the day before the Snake dance. (Fewkes, Snake Ceremonials at Walpi, pp. 73–74.)

[3] For descriptions of similar objects see Fewkes, Hopi Ceremonial Frames from Cañon de Chelly, Arizona, pp. 664–670; Fewkes, The Lesser New-fire Ceremony at Walpi, p. 438, pl. XI; also *Twenty-first Ann. Rept. Bur. Amer. Ethn.*, pls. XXXIV, XXXV.

Another interpretation of the central figure of the group, figure 15, is that he is performing the celebrated stick-swallowing act which was practiced at Walpi until a few years ago. The last explanation suggested implies that the human figures represent Snake and Antelope priests, a doubtful interpretation, since, according to legends, these priests were never represented at Sikyatki.[1]

The character shown in another figure, not copied, may represent the supernatural being, called the God of the Dead (Masauû) whose body, according to legend, is spotted and girt by bands. The Little Fire god (Shulewitse), when personated in modern ceremonies of the Tewa at Hano, is represented by a man daubed with pigments of several colors. He is personated likewise in the Hopi (Tewa) village of Sichomovi.[2]

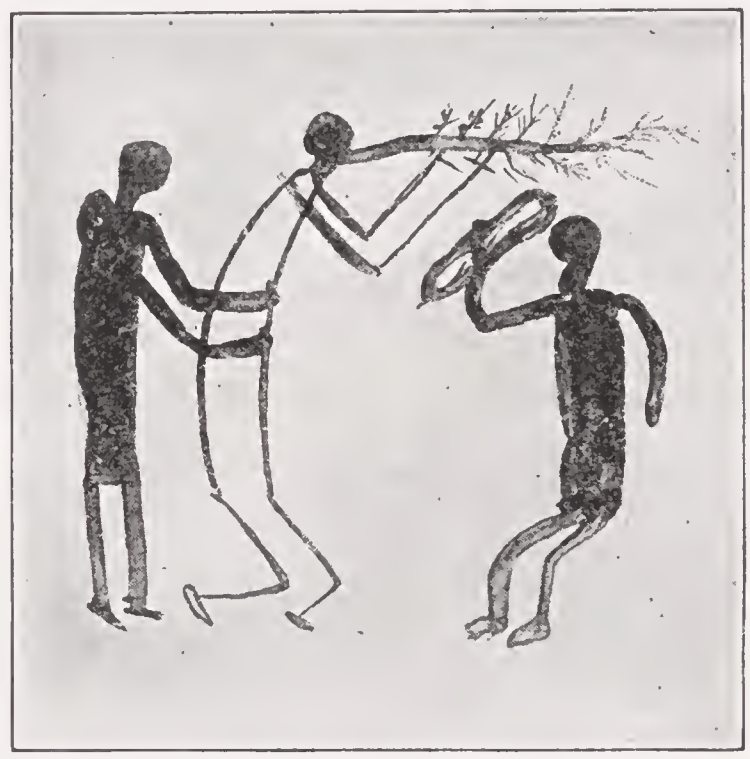

FIG. 15.—Three human figures.

Several Zuñi ceremonies show evidence of derivation from eastern New Mexican pueblos,[3] but a critical examination of the origin and migration of Zuñi clan relations of societies still awaits the student of this interesting pueblo. It is probable that Zuñi sociology is in some respects like that of Walpi and that the present population is composite, having descended from clans which have drifted together from different directions, each bringing characteristic ceremonies and mythological conceptions, while certain rites have been incorporated from time to time from other Pueblo people.

QUADRUPED FIGURES

Representations of quadrupeds are almost as rare as human figures in Sikyatki pottery decorations. The deer (fig. 16, *a*), antelope, mountain sheep, mountain lion, rabbit, and one or two other animals are recognizable, but pictures of these are neither so common nor so highly conventionalized as those of birds.

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[1] As a matter of history, the Snake people of Walpi may have been hostile to the Kokop of Sikyatki on account of linguistic or tribal differences which culminated in the destruction of the latter pueblo in prehistoric times.

[2] The pueblo of Sichomovi, called by the Hopi Sioki, or Zuñi pueblo, was settled by Asa clans, who were apparently of exotic origin but who went to Sichomovi from Zuñi, in which pueblo the Asa people are known as Aiyahokwe. The Sichomovi people still preserve Zuñi ceremonies and Zuñi kachinas, although they now speak the Hopi language—an example of a pueblo in which alien ceremonies and personations have survived or been incorporated, although its language has been superseded by another.

[3] Thus the Heyamashikwe may be supposed to have originally come from Jemez. The Zuñi Sumaikoli, like that of the Hopi, is practically Tewa in origin.

Figure 17 shows one of two mammalian figures on a bowl, the surrounding surface consisting of spatterwork, an uncommon but effective mode of treatment.

The outline of the animal shown in figure 18 is intensified by spattering, as in the case of the animal last mentioned. The black spots along the back and tail are absent in other figures. The design below the figure suggests, in some particulars, that of a highly conventionalized shrine, but its true meaning is unknown.

a *b*

FIG. 16.—*a*, Deer; *b*, rabbit.

The design in figure 19 has been regarded as representing a mountain lion, but there is some doubt of the validity of this identification. Although the feet are like those of a carnivorous animal, the head is not. The two projections from the head, which may represent horns, are not unlike those associated with the two figures next described, which have been regarded as feathers.

FIG 17.—Quadruped.

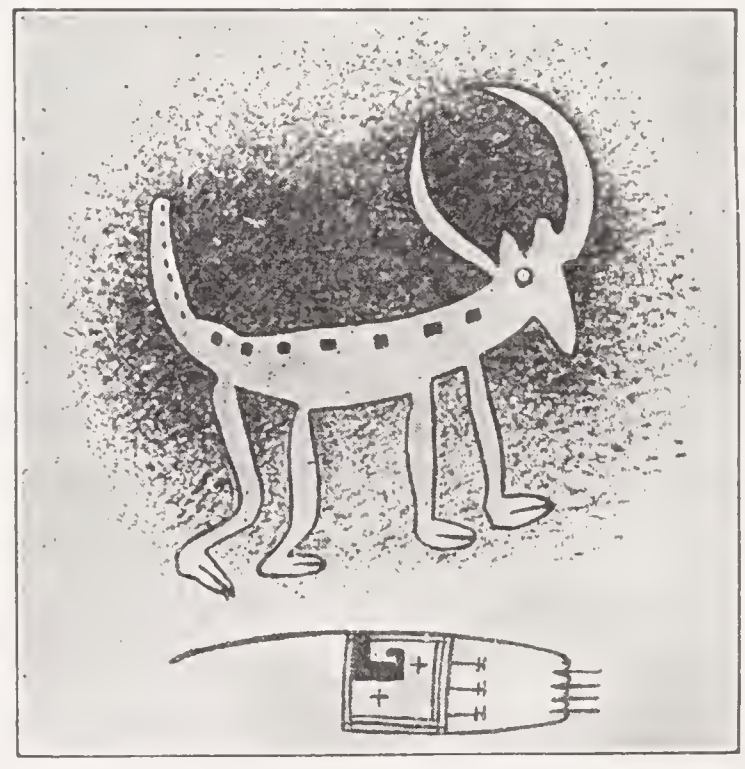


FIG. 18.—Antelope or mountain sheep.

The creature shown in figure 20 is also problematical. The appendages to the head are prolonged, terminating in feathers that bend backward and touch the body. The anterior body appendage has two crescentic prolongations between which are parallel lines of unequal length. The posterior limb is jointed, the lower half extending backward and terminating in two claws, one long, the other short. Between these extensions are two groups of slightly radiating lines that may be regarded as feathers. The body has feathers like those of a highly conventionalized bird, while the limbs resemble those of a lizard. The body is serpentine, and tail feathers are wanting; both legs have talons like those of birds, and the appendage to the head suggests a feather headdress; the line connecting the head

appendage and one claw of the posterior limbs recalls a sky-band, commonly found in representations of sky gods.

The animal depicted in figure 21, which resembles figure 19 in the

FIG. 19.—Mountain lion.

FIG. 20.—Problematical reptile.

form of the appendages to the head and mouth, is suspended inside of a circle in the one case and is half within a circle in the other.

REPTILIAN FIGURES

Several figures of reptiles and serpents occur in the Sikyatki collection. Figure 22 represents an animal like a reptile; only two legs

FIG. 21.—Reptile.

FIG. 22.—Reptile.

are shown in the design and the form of the tail recalls that of a bird. The head of this figure bears two horns resembling feathers in some respects; the legs terminate in four claws. From a projection at the posterior end of the body there arises a curved line dotted at intervals and terminating in feathers. The dorsal appendage resembles the carapace of a turtle, from beneath which feathers project.

Figure 22 depicts a reptile from the head of which project horns and two long feathers. Its back bears a row of feathers, but it has only two legs.

The legless creature, figure 23, has two triangular earlike feathers rising from the head, and two eyes; a wide-open mouth, in which are six long, curved teeth, three in each jaw. The tongue terminates in an arrow-shaped figure, recalling a conventional symbol of lightning, or the death-dealing power of the serpent. The meaning of the narrow line connecting the upper jaw with the tail is not known. The curved shape of the body of the reptile is necessitated by the shape of the bowl on which it is drawn. This figure may represent the monster feathered serpent of Sikyatki, or a flying reptile, one of the most mysterious of the elemental gods. It is interesting to note that while the effigies of the feathered serpent used in Hopi (Walpi) and Zuñi religious practices has a single horn on the head, the one here described is different from both, for it is provided with two appendages resembling conventionalized feathers. The Hopi feathered serpent was derived from the same source as the Zuñi, namely, clans which originally came to the Little Colorado from Gila Valley.[1]

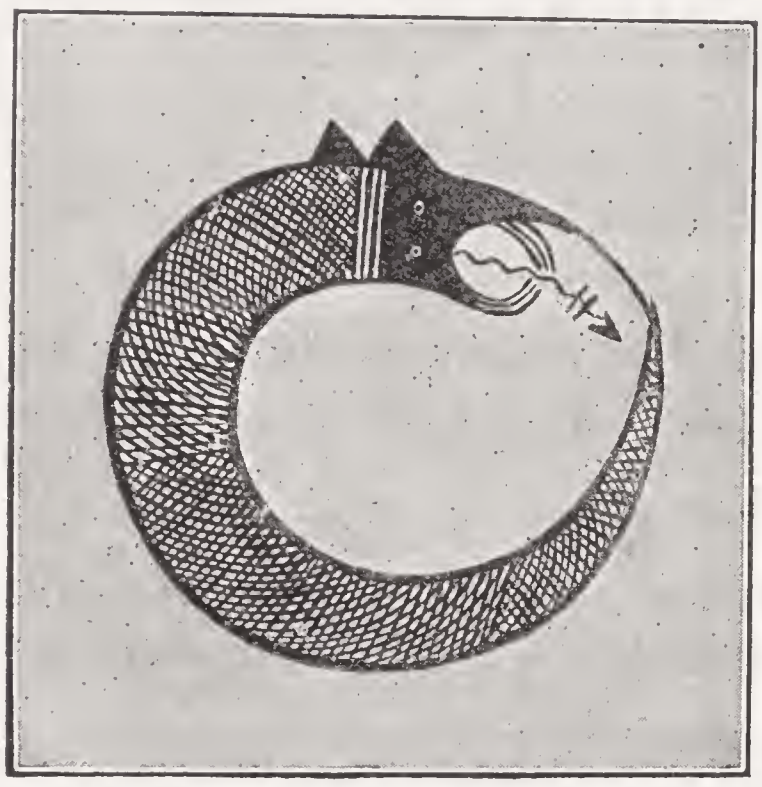


FIG. 23.—Reptile.

The Hopi (Walpi) figure is in a measure comparable with that shown in figure 23—each has two hornlike feathers on the head, and the bodies are curved in the same direction—that is, with the center (?) on the right (dextral circuit), the reverse of modern Hopi pictures, which are placed as if the figures were moving in a sinistral circuit.[2]

The form shown in figure 24 reminds one of a frog or a turtle. The body and feet are turtlelike. As in several pictures of reptiles, it is provided with an anterior appendage, evidently the front leg, which has characteristic claws. The row of white dots extending from the mouth through the neck represents the esophagus or windpipe. The author is unable to offer any interpretation of the append-

[1] See Fewkes, The Butterfly in Hopi Myth and Ritual, pp. 576–594.

[2] The clay images representing the Tewa plumed serpent on the Winter Solstice altar at Hano have rows of feathers inserted along their backs (as in the case of the reptile shown in figure 22) as well as rudimentary horns, teeth made of corn kernels, and necklaces of the same. (Fewkes, Winter solstice altars at Hano pueblo, pp. 269–270.) A mosaic of corn kernels on a clay base (*kaetukwi*) is known in ceremonies derived from Sikyatki and Awatobi.

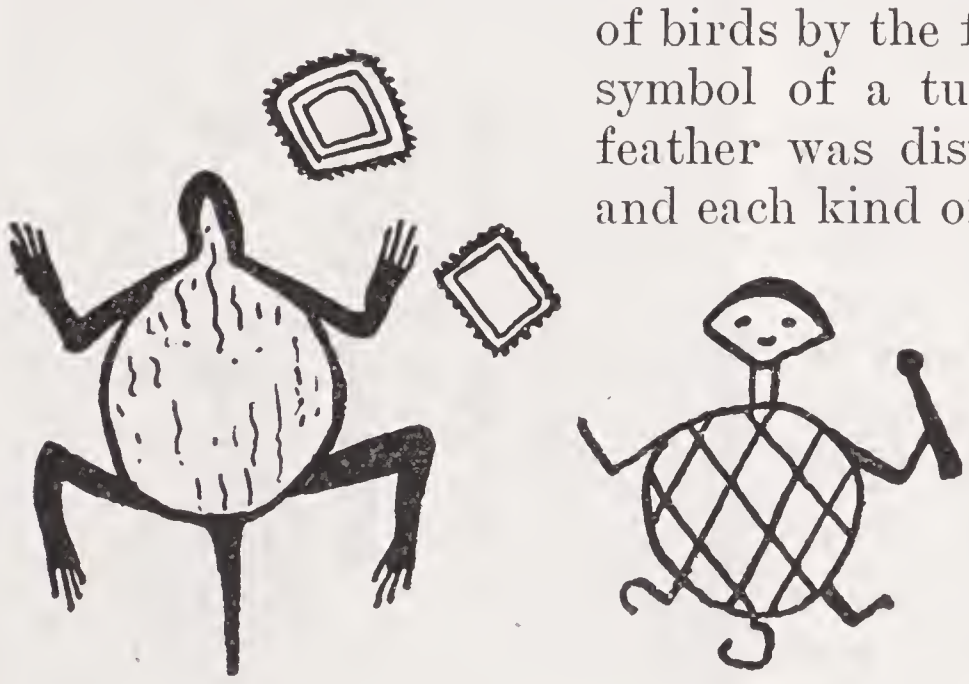
ages to the tail, but suggests that they may have been intended for feathers. Figure 25 *a*, *b*, is identified as a turtle.

Figure 26 was evidently designed to represent several tadpoles swimming across a bowl between rows of rain clouds, the whole inclosed in a circle to which are attached five stars at approximately equal intervals. The form of the rain clouds reminds one of conventional tail feathers. There are six of these rain-cloud figures on one side of the field of decoration and five on the other. The tadpoles shown in figure 27 occur on the inside of the ladle.

FIG. 24.—Reptile.

WINGED FIGURES

The term "winged figures" is here employed to designate all flying creatures, as birds, insects, and bats, even though they belong zoologically to different groups of animals. Among the prehistoric Hopi, insects and birds were designated by similar symbols and when highly conventionalized sometimes merge into one another. It was the custom of Sikyatki potters to give more attention to specific than generic characters of flying creatures, distinguishing different kinds of birds by the form of their feathers. The symbol of a turkey, an eagle, or a hawk feather was distinct from that of an owl, and each kind of a bird had its own special symbolic marking, especially indicated in the different kinds of feathers. Thus it occurs that Sikyatki bird designs, instead of being realistically represented, are often so highly conventionalized that the genus can not be identified.



a *b*

FIG. 25.—Turtle.

The flight of birds, like the movement of serpents, is regarded as mysterious, and anything mysterious or uncanny has always profoundly affected the mind of primitive man. The chief visible characteristics connected with the flight of a bird are wings and feathers, and the kind of feathers of a particular bird led to their association with the supposed magic power of the bird itself among both the ancient and modern Hopi. Different kinds of feathers have different

powers; thus the feathers of the turkey, for example, among the modern Hopi, are potent in inducing rain; those of the eagle or the hawk pertain especially to the power of the sun; a breast feather of an eagle is chosen as an individual prayer bearer. The feathers of an owl, like the owl itself,[1] are generally regarded as having a sinister influence; but sometimes the feather of this bird is beneficial, it is believed, in making peach trees yield abundantly. From the variety of feather designs and the frequency with which they occur in modern Hopi ceremonies[2] it is evident that the Sikyatki people, like their descendants, attributed special magic power to different kinds of these objects.

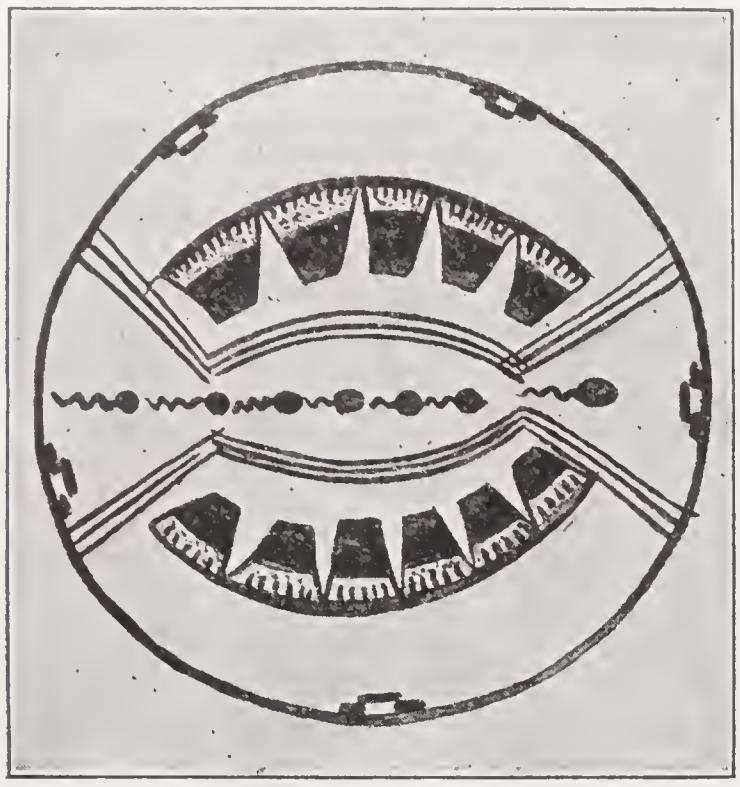


FIG. 26.—Clouds and tadpoles.

In their simplest forms bird symbols are little more than triangles, the tail feathers being represented by appended parallel lines, which are mere suggestions of birds and may be designated as cursive forms. Such simple pictures of birds sometimes have, in addition to the appended parallel lines referred to, an angular or a curved line or hook extending from one of the angles of the triangle to represent a beak. Such triangular bird figures may be free or attached; in the latter case they are suspended from other figures or rise from the corners of a rectangular design when one of the triangles may be without tail or beak appendages, another may have parallel lines, while a third may take a form readily recognizable as that of a bird. The form of the beak and the claws of bird figures also varies, the claws often appearing as simple crosses or crescents. The beak is sometimes toothed, often hooked like that of a raptorial bird. The bird is designated by the combination of the beak, claws, and body, as well as the feathers.

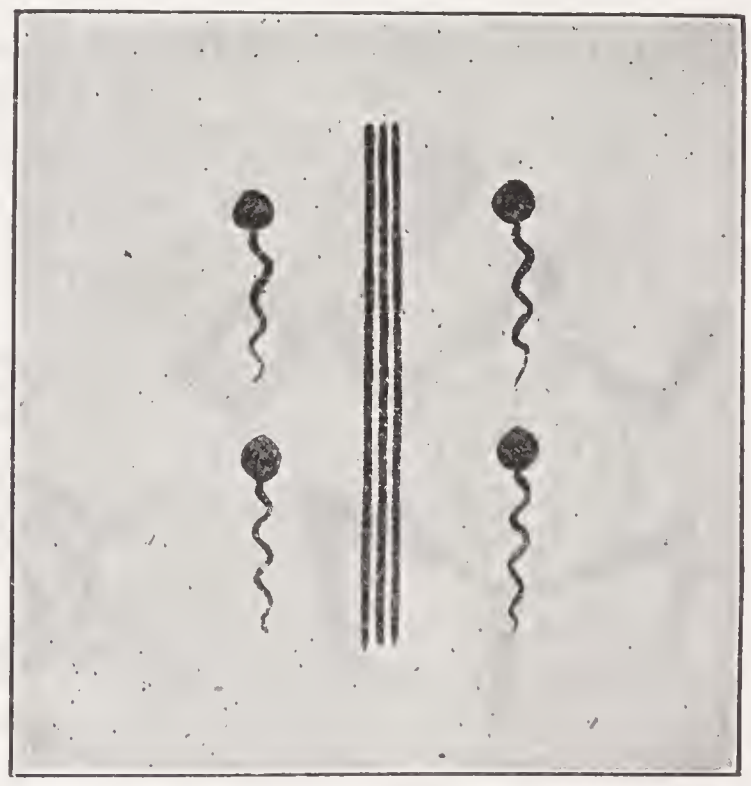


FIG. 27.—Tadpoles.

DORSAL VIEWS OF BIRDS

Among the conventional pictures of birds on Sikyatki pottery some are shown as seen from above, or dorsally, others from below, or

[1] The hoot of the owl portends disaster among the Hopi, as among the ancient Greeks.
[2] Every priest has a box in which his feathers are preserved until needed.

ventrally, and still others laterally. These pictures sometimes become so conventionalized that it is difficult to identify the parts represented, as will appear from illustrations to follow.

Figure 28 represents a bird design in which three parallel bands representing tail feathers of a well-marked type hang between two curved extensions that occupy the relative position of wings. In the angles near the attachment of these tail feathers there are two globular enlargements which occur also in other pictures. The extremity of each winglike crescent is spirally curved inward. Two semicircular figures representing rain clouds are surmounted by two parallel lines and a heavy, solid band, appearing at the proximal end of the tail in the position where the body should end, as in other figures where the rain-cloud symbols are much more complex.

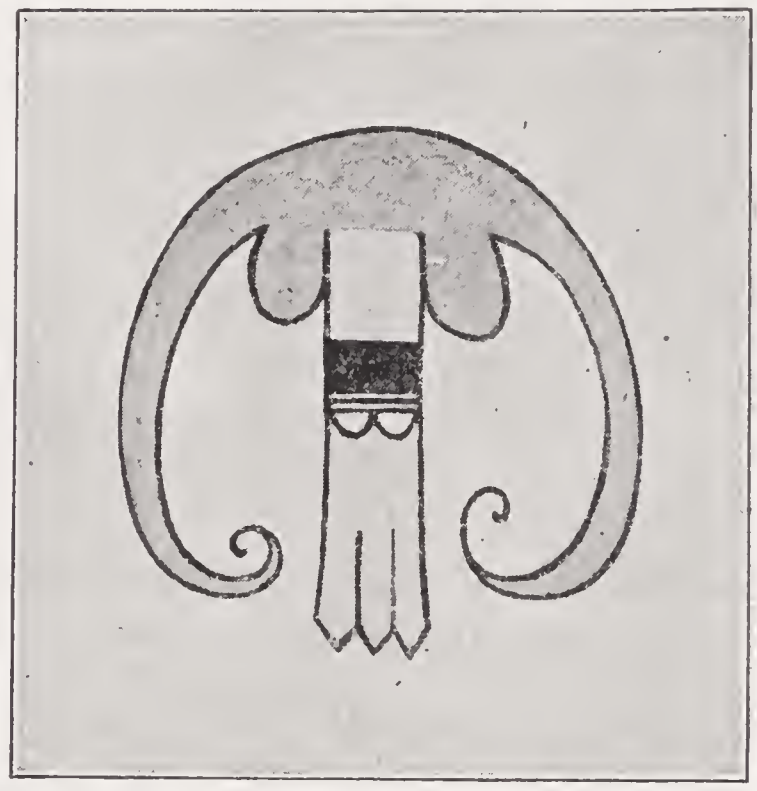


FIG. 28.—Dorsal view of a bird.

The two drawings shown in figure 29 are the two halves of a single figure cut along its medial line. One of these halves is reversed in such a way that corresponding parts are found on the same side. Viewing these two parts in this position, we can readily identify various organs of a highly conventionalized bird whose wings are represented by a curved body terminating in a spiral, the body decorated with rain-cloud figures and the bowl with conventionalized figures. This is the only figure showing the distortions and reversions of the two halves of the bird's body and appendages.

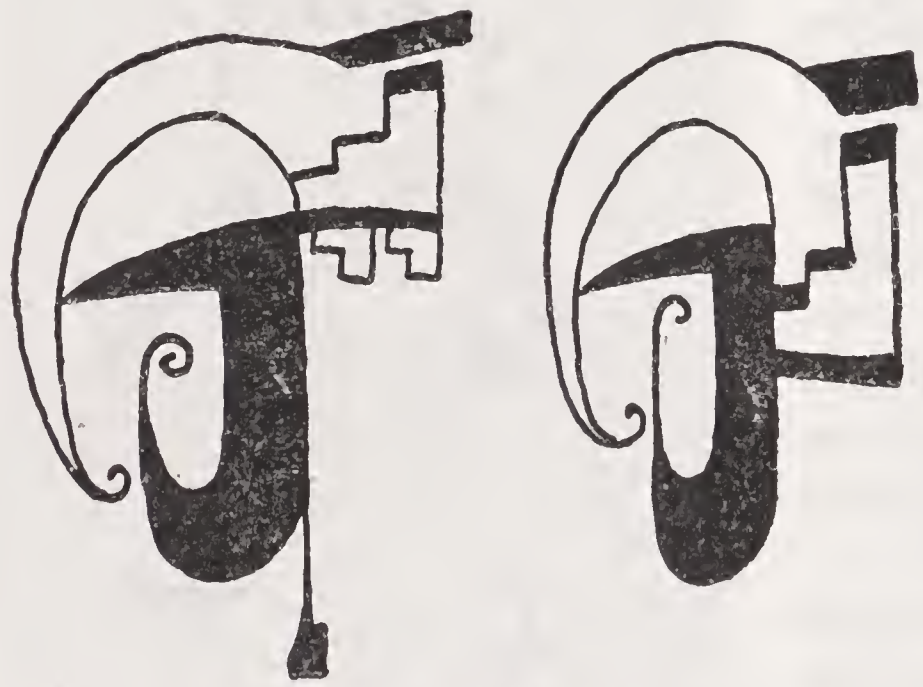


FIG. 29.—Bird figure, two halves restored to natural position.

Homologous parts are recognizable also in the bird design shown in figure 30, but in this picture the size of the wings is greatly reduced, each consisting merely of two feathers. The rectangular body bears a single large terraced or rectangular rain-cloud symbol, three semicircular figures, and two triangles. Two tail feathers and two posterior extensions of the body, one on each side, are shown. There are three parallel lines on each side of these posterior extensions. In

a bird design, figure 31, the body is decorated with four triangular rain clouds and the wings are extended. The tail has six feathers with a lateral extension on each side. The two detached figures associated with this bird design possibly were intended to represent the shrines of these birds.

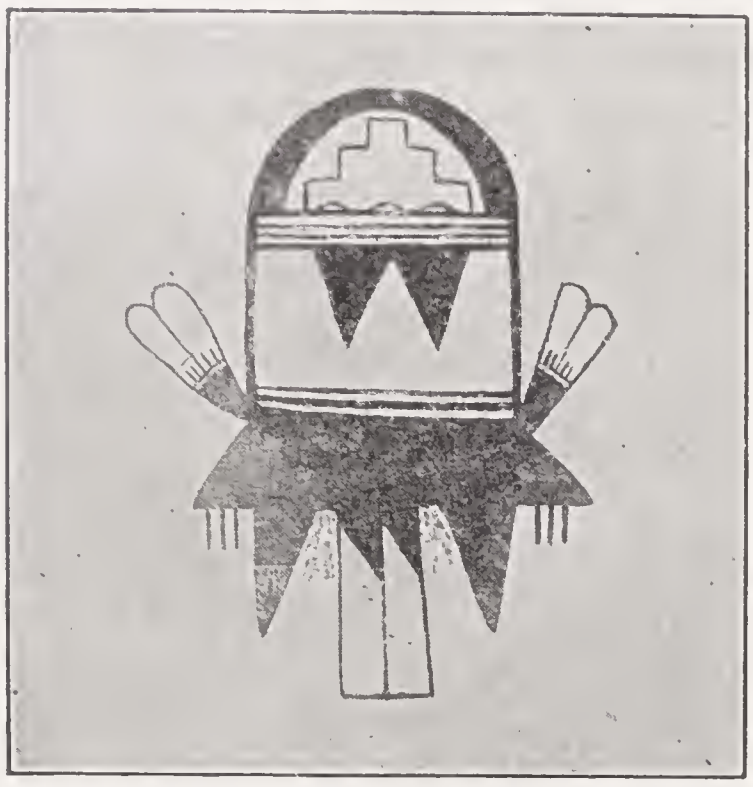


FIG. 30.—Dorsal view of a bird.

The curved appendages are spreading in figure 32, and at their point of junction with the body arises a typical feather symbol. The body has four solid semicircular figures, possibly representing rain clouds, and a single feather on the top of the head. Organs corresponding to wings, body, and tail are traceable, but they are somewhat modified in comparison with the forms already considered. This design is partly surrounded by a band to which two star designs are attached.

We find all the parts or organs associated with the bird designs already described represented in figure 33, but the details of the symbolism are more elaborated than in any of the preceding. Here the wings are bent inward, while the feathers have taken more angular forms. The head is rectangular, bearing representations of two rain clouds just above the wings, while two others appear below. These have the same form as the cloud symbols shown in figure 20. Although this drawing is far from being a realistic representation of a bird, the presence of symbols characteristic of certain avian features leaves no doubt that a bird was intended.

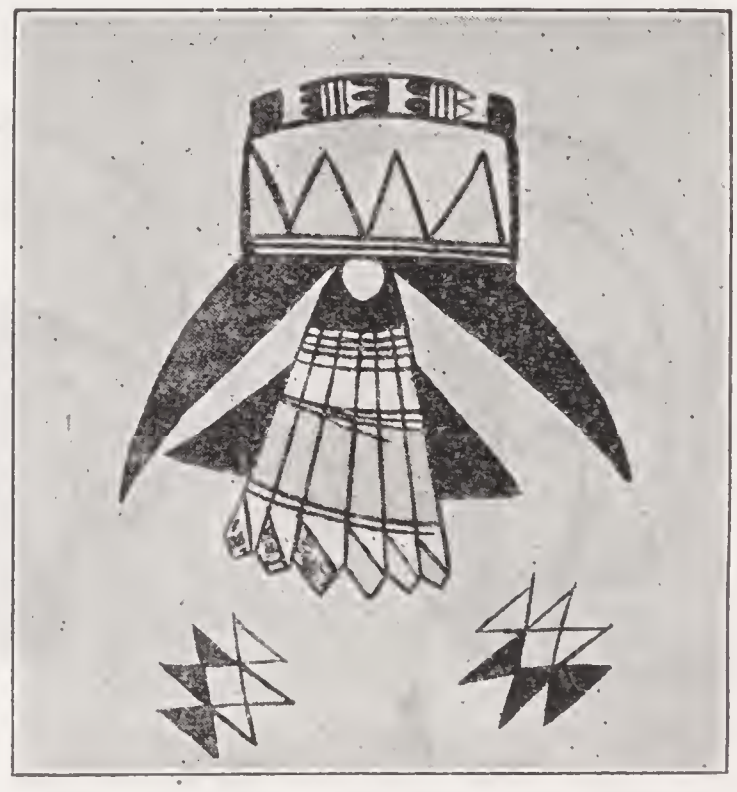


FIG. 31.—Bird figure.

In figure 34 is shown a Sikyatki bird figure still further conventionalized, but the parts are depicted in such manner as to make the identification as a bird practically certain. Head, body, wings, and tail are elaborately represented. The head is semicircular and surmounted by a headdress with three vertical feathers. The wings are large, each terminating in two symbols representing the feathers,[1] with pointed distal extremities. The tail feathers have rounded ex-

[1] Compare with feathers, pl. 90, *d*.

tremities and are three in number. On each side of the feathers of the headdress, wings, and tail hang figures of unknown meaning. This is one of the most instructive bird figures in the collection from Sikyatki.

Figure 35 represents a very elaborate figure of a bird, readily comparable with the last mentioned, from which it differs in certain

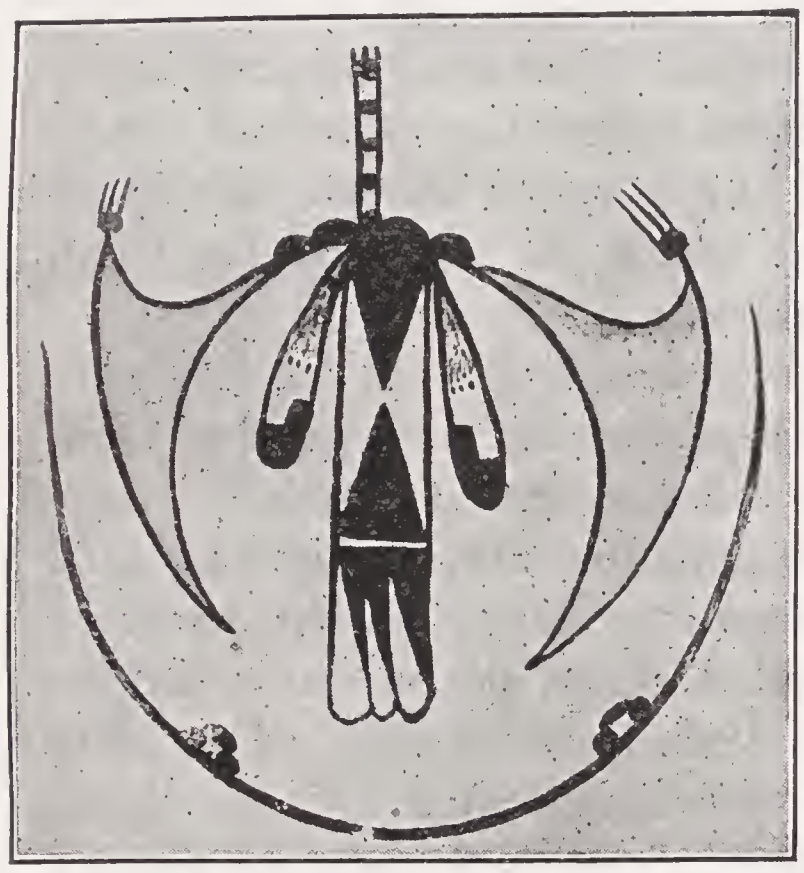


FIG. 32.—Bird figure.

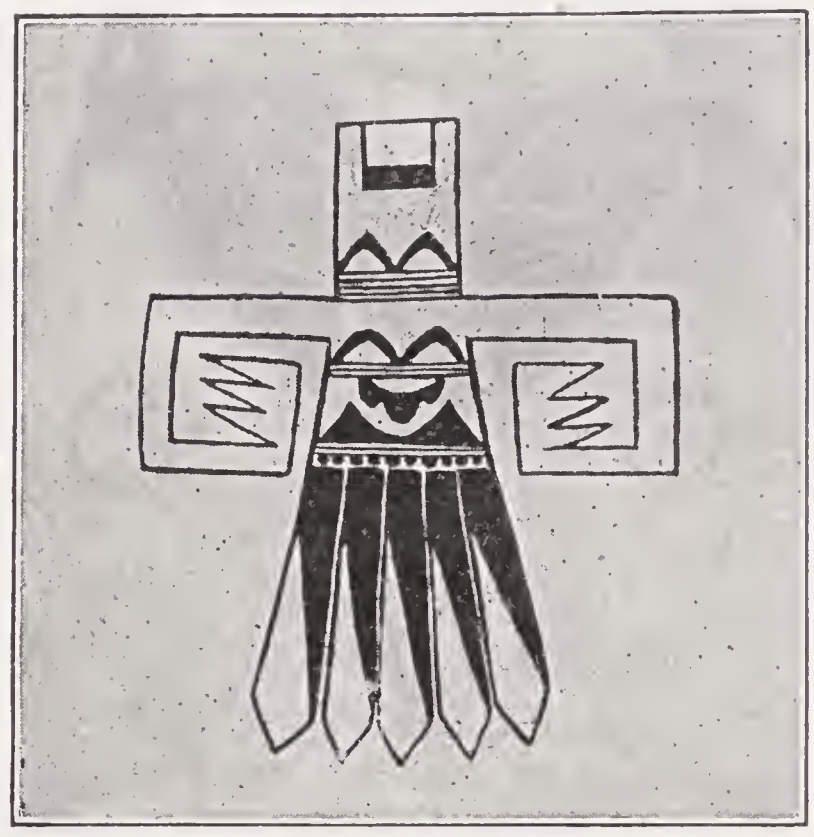


FIG. 33.—Bird figure.

particulars. This bird design is replete with symbolism and may be regarded as one of the most instructive pictures that has come to us from the ancient Hopi. The view is from the back, the legs being

FIG. 34.—Bird figure.

FIG. 35.—Bird figure. (Thunderbird.)

much reduced in size, the claws alone being represented at each upper corner of the body directly under the attachment of the wings. The beak is invisible, but an elaborate headdress,[1] in which tail feathers

[1] Probably the serrated circle to which the headdress is attached was not designed as the outline of the head, but the headband turned out of perspective.

are conspicuous, is a prominent feature. The form of the tail and wing feathers of this bird is practically the same as the last, except that they are more elaborately drawn. Each wing has two feathers, and three others form the tail. The arrow points projecting from beneath the extremities of the wing feathers are possibly lightning symbols. Each is crossed by two bars in the same manner as the tongue projecting from the mouth of the serpent shown in figure 23, which is also a lightning symbol.

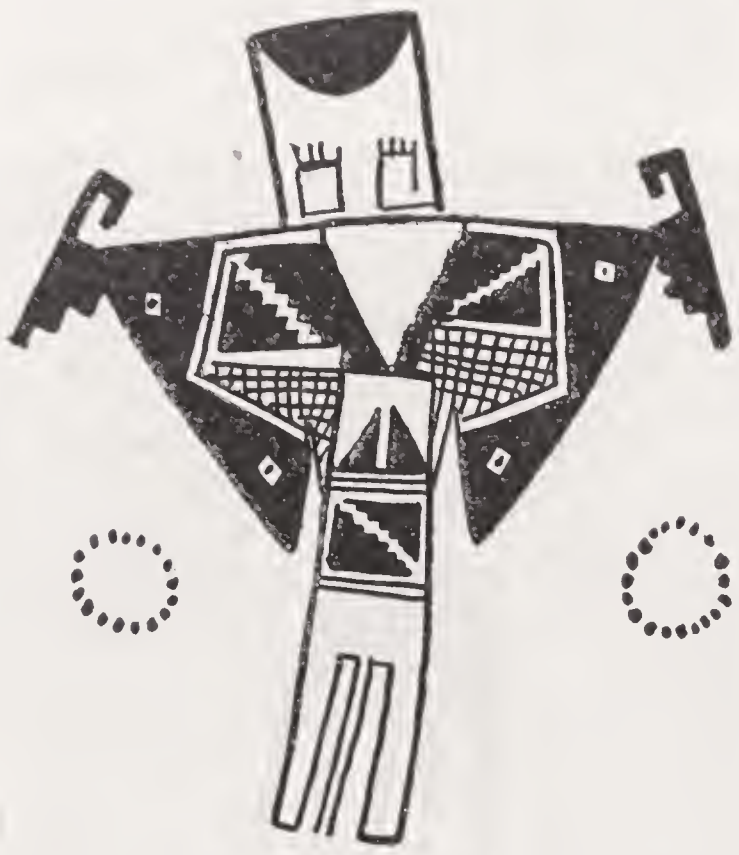


FIG. 36.—Bird figure.

The design illustrated in figure 36 represents a bird, as seen from the back, with outstretched wings, recalling the lateral view of a bird shown in figure 54 in having smaller bird figures attached to the tips of the wings. The place of attachment of the wings to the body is embellished with crosshatched lines and stepped figures, recalling the rain-cloud symbols. The head is rectangular, destitute of a beak, inclosing two square figures with short parallel lines, representing falling rain, projecting from the upper side. On one side of the head is a semicircular design. The tail has three feathers, the two on the sides being broader than the one in the middle. These feathers are without markings, but the end of the body from which they depend is ornamented with stepped figures surmounted by two horizontal parallel lines and two triangles. In the background, at each side of the body, there are dotted circles, suggesting flowers, a feature often accompanying designs representing butterflies or moths.

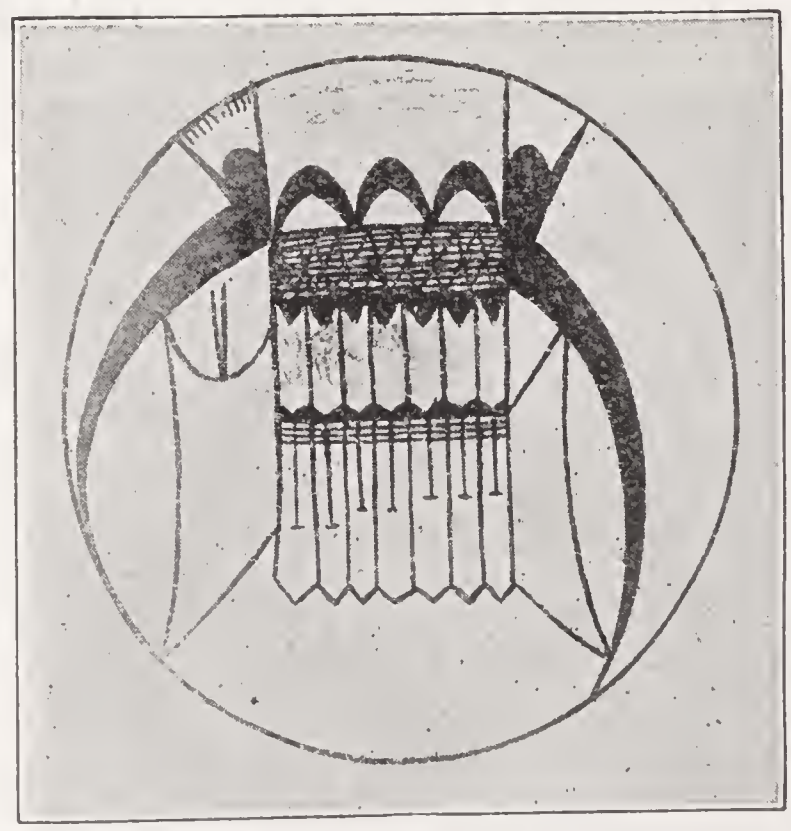


FIG. 37.—Highly conventionalized figure of bird from dorsal side.

In figure 37 is shown a highly conventionalized dorsal view of a bird, with sickle-formed wings slightly extended, seven pointed tail feathers with lateral appendages, and a rectangular head with three semicircular rain-cloud figures. The globular enlargement at the base of the wings in one instance is accompanied by a fan-shaped figure.

The design shown in figure 38 is regarded as a highly conventionalized bird symbol, each wing being represented by a curved pendant, to the extremities of which feathers are attached. The body is rectangular and decorated with a median horizontal white band continued above and below into black lateral triangles which possibly may represent feathers, and flanked triangular white areas on each side.

FIG. 38.—Conventional figure of a bird.

In figure 39 the design has been so greatly conventionalized that almost all resemblance to a bird has been lost. The wings are represented by simple terraces, the body by a rectangular figure, and the head terminates in three points. It is possible that the limit of bird conventionalization has been reached in this variant, and the difficulty of identification of organs is correspondingly great.

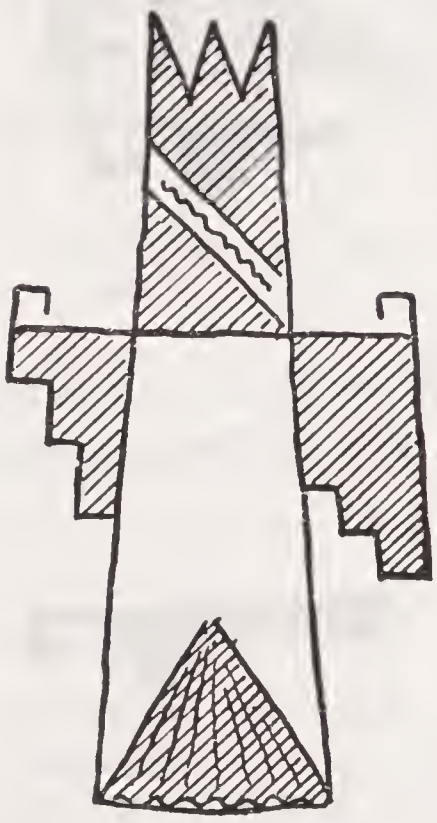


FIG. 39.—Conventional figure of a bird.

The design shown in figure 40 would perhaps more logically fall within the series of circular figures, identified as sun emblems, elsewhere considered, except for the extensions representing wings and tail. This is mentioned as one of the instances where organs of birds are combined with a circle to represent the Sun god.

FIG. 40.—Conventional figure of a bird.

Figure 41 resembles figure 40 in some essential points and may also be considered in connection with sun emblems. On account of the presence of feathers it is here included among the bird designs.

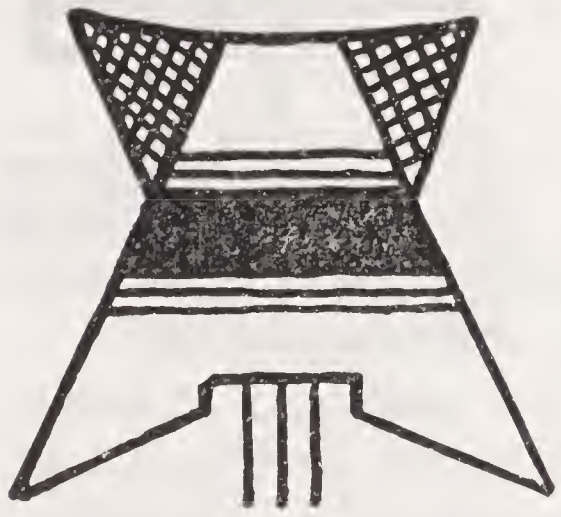


FIG. 41.—Conventional figure of a bird.

Figure 42 exhibits an exceptional bird form as viewed from the rear.[1] Wings, body, tail, and possibly the head, are recognized after some study.

LATERAL VIEWS OF BIRDS

Drawings representing side views of birds are usually highly conventionalized, often taking the forms of simple geometric figures,

[1] See *Seventeenth Ann. Rept. Bur. Amer. Ethn.*, pt. 2, pl. CXLI, *a*. A circle is here drawn on each side of the bird.

as shown in figures 43–45. The simplest representation of a bird viewed from the side is a triangle, but another, slightly elaborated and a little more complicated (fig. 43), consists of a triangular body with curved lines representing a head and beak, extending from one of the angles, and with two short lines indicating a feathered head crest. The head of the bird shown in figure 44 resembles a section of a Greek fret, which in figure 45 has become still further simplified. Figure 46 represents a bird with triangular body and key-shaped head. Figure 47 shows a similar design, except that the body is partly rectangular, with breast slightly concave. The body in figure 48 is simply an outline of a terrace and the tail is indicated by five parallel lines.

FIG. 42.—Conventional figure of a bird.

FIG. 43.—Triangular form of bird.

The bird design shown in profile in figure 49 is realistic, all the parts being clearly recognizable. This figure is one of four, each attached to a corner of a rectangle.

FIG. 44.—Triangular form of bird.

FIG. 45.—Simple form of bird with terraced body.

FIG. 46.—Lateral view of triangular bird with two tail feathers.

Another figure which may be a lateral view of a bird is represented in figure 50, in which the part representing the head is curved, the body square, and two obliquely twisted feathers represent the tail.

FIG. 47.—Lateral view of bird with three tail feathers.

FIG. 48.—Problematical bird figure.

FIG. 49.—Bird with two tail feathers.

This figure exhibits avian features more obscurely than those already considered, but the head and the tail feathers are quite birdlike.

In figure 51 is shown a lateral view of a bird, seemingly in flight, the head and beak of which are birdlike. The wings, feet, head, and body are not difficult to recognize. Two legs and one wing are shown, and the well-drawn tail, terminating in white-tipped feathers, suggests the turkey, which bird is regarded by the modern Hopi as so efficacious in bringing rain that its feathers are employed in almost all rain ceremonies. The author has seen a similar drawing on altar

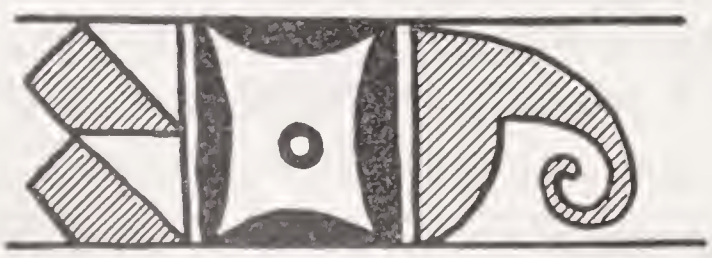


FIG. 50.—Highly conventionalized bird figure.

and other ceremonial paraphernalia among the Hopi priests of the present day. The white tips which characterize the tail feathers of the turkey originated, according to a Hopi legend, at the time when this bird dragged the end of its tail in the mud after a flood had subsided.

FIG. 51.—Lateral view of bird.

The bird shown in figure 52 has a curved, elongated beak, a more or less angular body, two legs, and two small wings. The tail consists of three feathers[1] with characteristic projections.

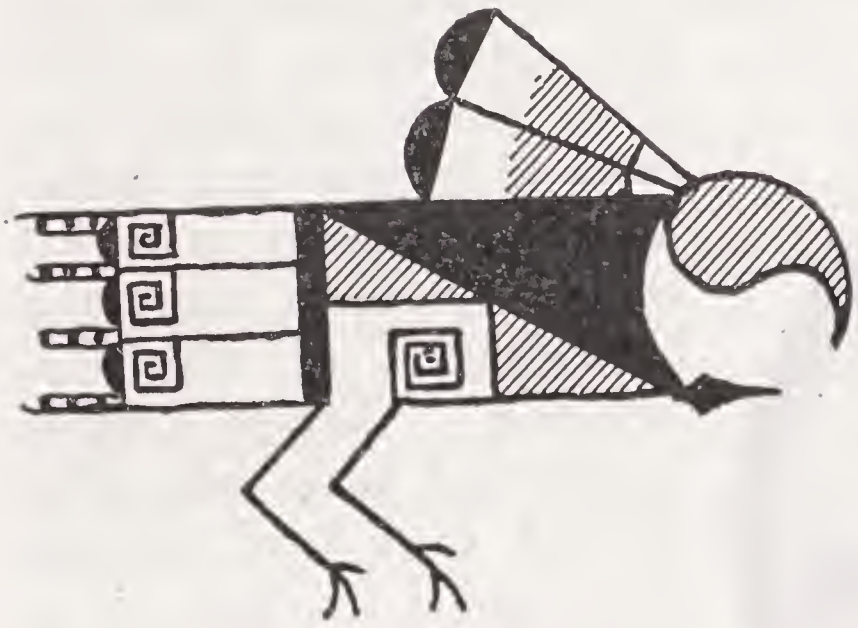


FIG. 52.—Profile of bird.

One of the best bird pictures on Sikyatki pottery is shown in figure 53. The body is somewhat triangular in shape and the wing is spread out, here shown above the back; the tail is provided with three feathers placed vertically instead of horizontally, and bent over at their ends into triangles, evidently owing to the lack of available space. The beak is characteristically curved; the single eye is provided with a pupil. The long claws, single on each foot, suggest an eagle, hawk, or other raptorial bird. The spiral appendage to the under rim of the tail is of unknown meaning.

FIG. 53.—Lateral view of bird with outspread wing.

FIG. 54.—Lateral view of bird with twisted tail and wing feathers.

The design shown in figure 54 is one of the most complex bird drawings found on Sikyatki pottery. The head is triangular, with an eye situated in the center, and the beak continued into a very large, elaborate fret. The body is rhomboidal in shape, the upper portion being occupied by a patterned square. Rising above the

[1] It is, of course, only a coincidence that so many of the Sikyatki bird designs have three tail feathers like Egyptian representations

body is a conventionalized wing, while depending from its lowermost angle is a diminutive figure resembling feathers. The tail consists of two elongate feathers, rounded at their outer ends and fused at the point of union with the body.

Having seen how prone the ancient Hopi were to represent birds on their pottery and the extent to which conventionalization of these figures prevailed, one finds many designs so closely related to known bird figures that the tendency is to include with them many the identification of which is doubtful. Certain simple geometrical forms originally derived from bird designs were copied by these early potters, presumably without intending to represent birds, but rather merely as decorative motives. Two of these problematic designs are shown in figures 55 and 56.

FIG. 55.—Lateral view of conventionalized bird.

FEATHER DESIGNS

A large number of conventional figures representing feathers have been identified, but there are many others which yet remain to be interpreted, and the particular genus of birds to which each should be referred is likewise problematical. There is no doubt, from a study of the uses of different kinds of feathers in modern Hopi ceremonials, that each form depicted on pottery represents a feather which played an important rôle in ancient Hopi rituals.

FIG. 56.—Lateral view of conventionalized bird.

Many unquestionable feather designs pictured on Sikyatki pottery are found depicted on serpents, or are attached to inanimate objects, such as rainbows, clouds, and lightning.

It is probable that the majority of feather designs on ancient Hopi earthenware are included in the following types, to which no doubt

other forms of feather designs will be added later. These types are abundant in vessels of the Sikyatki epoch.

From the above pictures of birds and many others it may be seen that feather symbols assume a variety of forms in sikyatki pottery decoration. There are probably more than 50 different designs, each representing a different kind of feather, and implying for each a distinct use or ceremonial efficacy, as among the modern Hopi. Our knowledge of ancient Hopi symbolism is not yet sufficient to enable us to identify all the different birds to which these various forms of feathers belong, nor do we know the uses to which all these feathers were put.[1]

FIG. 57. — Feather symbol with black notch.

Several wooden slabs and idols on Hopi altars have features drawn upon them, and many ceremonial sand-pictures contain designs representing feathers. In rare instances, as in the altar of the Powamû,[2] typical Sikyatki symbols of feathers are still used, but feather symbols of a form not found on Sikyatki pottery far outnumber those from that ruin. The existence of one type of Sikyatki feathers on the figure of Pokema in kachina altars may point to the derivation of this feather symbol from Sikyatki, but some of these types are widespread.[3]

The forms assumed by feathers on Sikyatki pottery may best be presented by considering a few examples of the more common types.

FIG. 58. — Feather symbol with black notch.

Figure 57 represents an unusual type of feather symbol, readily distinguished from others by the notch at the end, the edge of which is commonly rounded. There are two subdivisions of this type, one with a dotted shaft (fig. 58), the other plain. This form of feather design is found in most unexpected associations, occurring on the heads of serpents or attached to various parts of the body and under the wings of birds. It also hangs from diametrical bands drawn across the inside of food bowls and from other objects constituting the decoration of vessels. In a few instances this type of feather is enlarged and constitutes the essential part of the design, with other symbols attached.

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[1] Feathers are among the most important objects employed in Pueblo ceremonies, and among the modern Hopi feathers of different birds are regarded as efficacious for different specific purposes. Thus the turkey feather symbol is efficacious to bring rain, and the hawk and eagle feathers are potent in war. The specific feather used ceremonially by modern Hopi priests is regarded by them as of great importance, and the same doubtless was true of the priests of ancient Sikyatki and Awatobi. Belief in a difference in the magic power of certain feathers was deeply rooted in the primitive mind, and was regarded as of great importance by the ancient as well as the modern Hopi.

[2] Compare the sand-mosaic of the sun associated with the Powalawû altar of Oraibi, and the sun emblem shown in fig. 98.

[3] Mallery (*Fourth Ann. Rept. Bur. Ethn.*, p. 47, fig. 12) illustrates two clusters of characteristic Hopi feathers copied by Mr. G. K. Gilbert from petroglyphs at Oakley Springs, Arizona. The first cluster belongs to the type shown in our fig. 57 as eagle tails, the second to that illustrated in fig. 31. They were identified by the Oraibi chief, Tuba, and so far as known have not been subsequently figured.

This type of feather sometimes forms a part of a bird's tail, but it does not occur in the wings, although, as above stated, it occurs under a wing or on the body or the head of a bird, a localization that leads to the belief that the device was designed to represent a breast feather, such as the Hopi now use in their prayers. In ancient Hopi symbolism it is often attached to circles representing the sun and represents a tail feather.

In plate 76, *a*, three feathers are represented with pointed tips and without interior markings. It is one of the simplest drawings of the type mentioned.

This figure illustrates a well-known type of feather symbol. It has many variations, all clearly differentiated from the form last described, from which it differs in its elongate form and pointed tip. What may be regarded as a subtype of this is marked with diagonal bands drawn either at right angles at one edge or extending across the figure and terminating at right angles to the opposite edge. Feather symbols of this type, which have not been identified with any particular bird, are constantly found in birds' tails and wings.

The next design (pl. 76, *b*) is similar in outline, but the three feathers are painted solid black and are separated by spaces. This conventional form of feather is common on wings and tails of birds.

The group of symbols shown in plate 76, *c*, has pointed tips, like the others described, but part of the shaft is painted, while the other is plain, the line of demarcation between which is drawn diagonally. This form occurs on the tails rather than on the wings of birds.

The tips of the feathers in plate 76, *d*, are connected by a black band and are divided by short vertical lines. A distinguishing feature of this symbol is the oblique marking of each feather on the right side, by which the feathers are narrowed at the base. A solid semicircular figure with a double notch ornaments the upper edge. The few known examples of this type of feather symbol are from the tails of unknown birds.

The next form of feather, shown in *e*, differs from the last in that the shaft is spotted and the proximal end is cut diagonally in a somewhat different way.[1] The tips are slit as in the figure last described.

The width of the feathers shown in *f* is uniform throughout. The distal ends are tipped with black; the proximal ends are each ornamented with a black triangle. Midway of the length of the feathers are four continuous parallel horizontal lines.

The two feathers shown in *g* have in one instance a black and in the other a white tip separated from the rest of the shaft by an oblique line. The essential difference between this form of pointed

[1] Compare feathers, pl. 90, *wf*.

a *b* *c* *d* *e* *f* *g* *h*

i *j* *k* *l* *m* *n* *o* *p* *q* *r*

s *u* *v* *w* *x* *y* *z* *aa* *bb*

cc *dd* *ee* *ff* *gg*

VARIOUS FORMS OF CONVENTIONALIZED FEATHERS

feather and those previously considered is that the diagonal line marking the tip is drawn at a greater angle.

The six feathers shown in *h* resemble the last, but the terminal portions of three are spotted instead of solid black. Like some of the others described, this form tapers slightly from its distal end to its base.

In *i* the feathers are likewise pointed at their tips, but are of almost uniform breadth. Each is intersected by a series of triangles and parallel lines, and suspended from the latter, one in each feather, are several vertical lines, each with terminal dots.

The symbol shown in *j* is not unlike that already illustrated, but it has in addition to the structure enumerated a lateral hornlike appendage common in the tails of birds (see pl. 90, *i*, *tf*).

The form of feather design shown in *k* is somewhat different from those already considered. The distal end is broad and pointed; the proximal narrows almost to a point. The left half of the body of the feather is black; the remainder, including the point, is plain. The design *l* has the same general form as *k*, but its tip is marked in a different manner.

The double-pointed symbol represented in *m* was evidently designed as a feather (possibly two feathers), with parallel sides, and pointed tips painted black. The symbol *n* is similar to *d* in outline, but it lacks the terminal slit and black bands. There project, however, from the angles formed by the tips of the feathers three vertical lines, each with an arrow point at the extremity and two short crosslines, as in one of the bird designs previously described (fig. 35). The present design represents wing feathers; the complete bird figure (fig. 35), where they also occur, represents a thunderbird.

The three tail feathers shown in *o* are in no respect peculiar. The two-pointed appendages seen above are an almost constant feature of the drawings of birds as seen from the back. The feathers represented in *p* are unlike others in their mode of attachment and in the ornamentation at the base.

Thus far we have considered a type of feathers with pointed tips (pl. 76, *a*–*p*) imparting to the whole tail a serrate appearance. While in the next figure, *q*, the tail feathers still terminate in points, a black band connecting their extremities is prolonged at each side, recalling the tail of certain swallows.

Feathers are often represented on Sikyatki pottery as elsewhere in the Southwest by parallel straight lines. The feathers represented in *r* are exceptional in that their length varies considerably, the median feather here being the longest.

While undoubtedly the series of designs shown in *s* to *bb*, inclusive, in each instance representing the feathers in the tail of a bird, are

all highly conventionalized, in one or two instances, as *u* and *bb*, the relation to feathers can be recognized only by comparative studies.

The design illustrated in *cc*, taken from the neck of a vase, represents several peculiar feathers of a type not yet described but highly characteristic. Comparison of this with that of *dd* shows the similarity of the two and suggests that they pertain to the same kind of bird. The tails represented in *v*, *aa*, and *bb* are characteristic; the last represents tail feathers hanging from the band later described.

The series of feathers (possibly tail feathers) shown in several figures have rounded tips, and as a rule are of uniform size and without ornamentation. In plate 77, *a*, the three feathers composing the tail are painted black and are slightly separated, while those of *b* are half black and half plain, the solid area being separated from the plain by a diagonal line extending from the proximal to the distal extremity.

The four feathers in *c* are separated by slight intervals and lightly shaded; otherwise they are similar to those in *a*. The two outside feathers of *d* are much broader than the middle feather, which is reduced to a narrow line. In *e* the three feathers are broader at the tips, in which respect they differ from *c*.

In the tail shown in *f*, the feathers are indicated by shallow notches from which short parallel lines extend inward. They are without superficial markings. Figure *g* belongs to the notched type represented above.

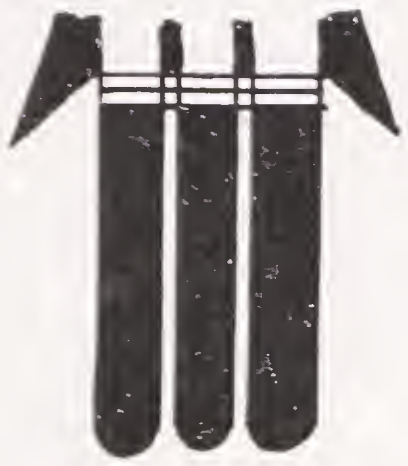
The four feather symbols shown in the drawing of the bird's tail illustrated in *h* differ from all others in the shape of their distal ends, which are alternately black and plain, and are without superficial ornamentation. Evidently this feather design, which is represented on a single vessel from Sikyatki, is of a distinct type.

There is some doubt whether *i* represents a bird's tail, the head and body from which the design was taken being more like those of a moth or a butterfly. The meaning of the design in *j* is also doubtful. Figure *k* represents a single "breath" feather like that shown in figure 57.

There is a general resemblance between the tail feathers of the bird designed in *e* and *l;* the latter represents the tail of a bird, hanging between two triangles under a star design.

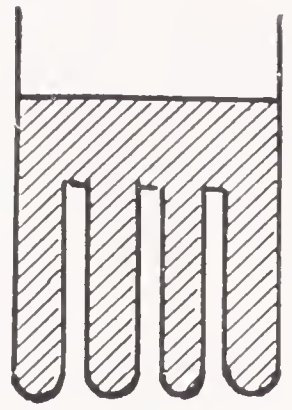
Figure *m* represents a bird's tail with three tail feathers and lateral extensions, while in *n*, where we also have a figure of the tail of a bird, each feather is marked by a rectangular pattern. The four pairs of parallel lines extending from these feathers may be regarded as parts of these structures.

Figures *o* to *q*, while suggesting bird and feather designs, are still more or less problematical. In the same category belong the designs



a

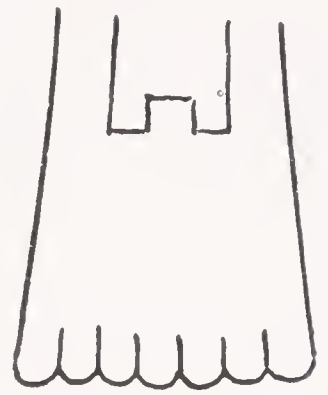
b



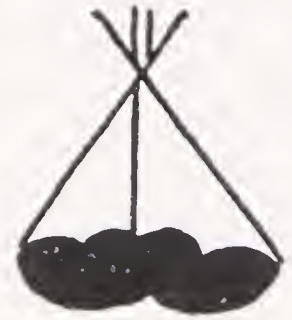
c

d

e

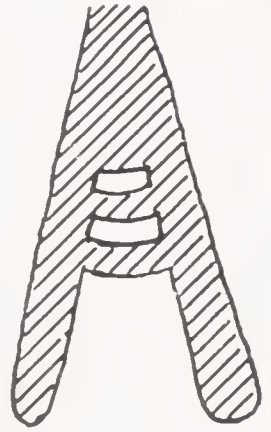


f



g

h



i

j

k

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m

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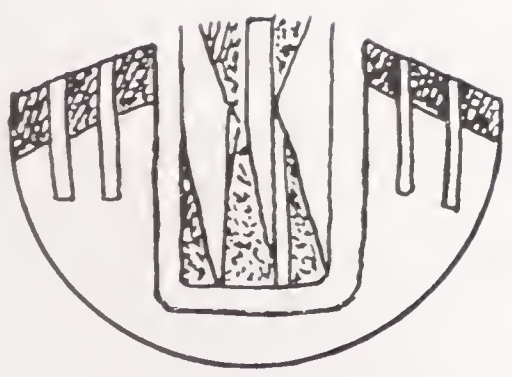

o

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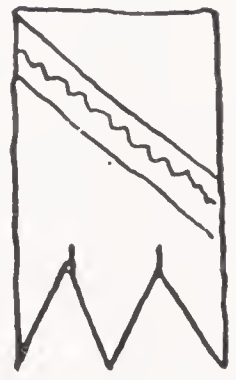


q

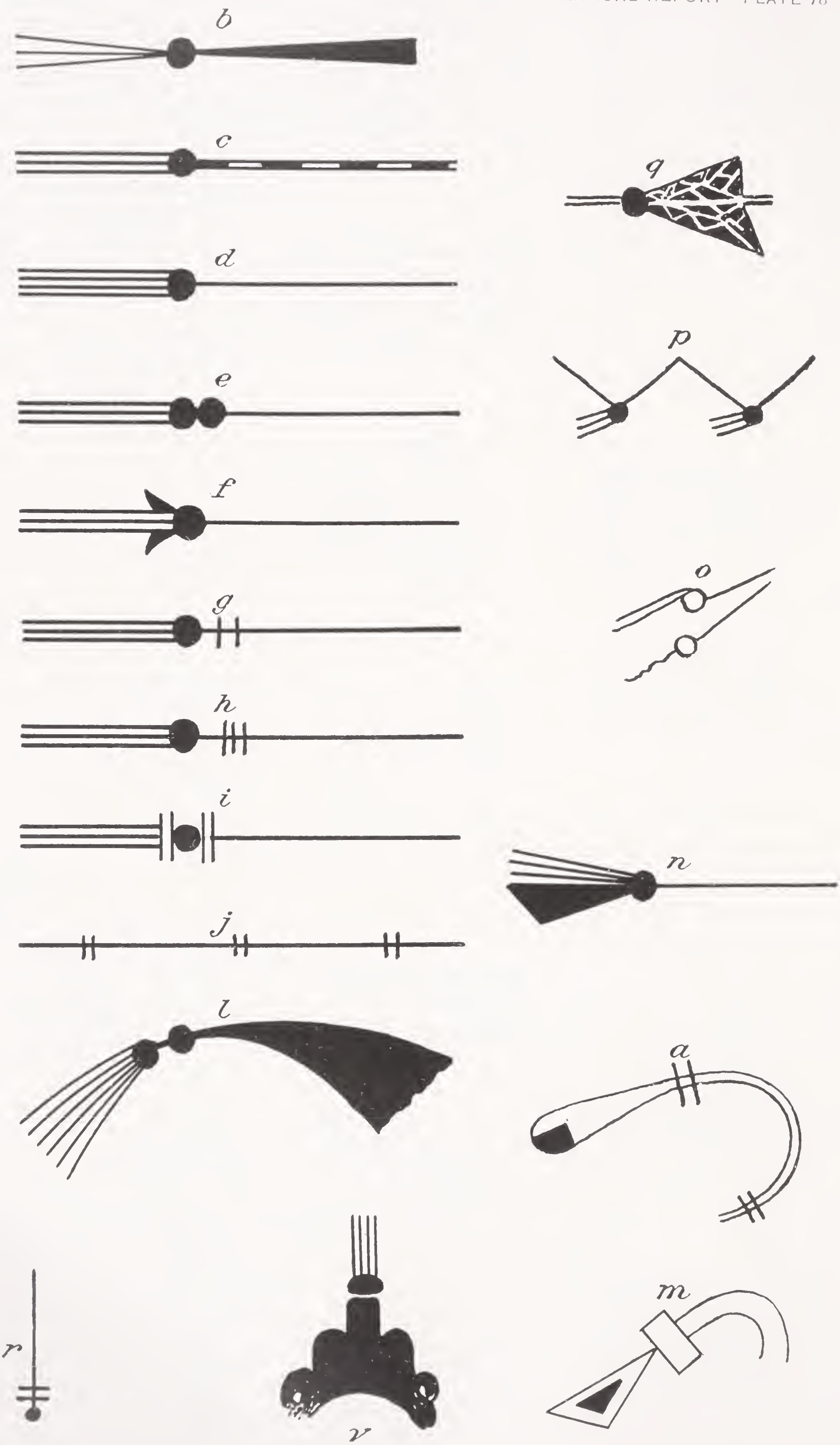
r

s

t

u

CONVENTIONALIZED TAIL FEATHERS



CONVENTIONALIZED FEATHERS ATTACHED TO STRINGS (NAKWAKWOCI)

illustrated in figures *r* to *u*. There is reason to believe that of these *o–r* represent feathers, but a definite identification can not yet be made of figures *s–u*.

FIG. 59.—Feathers.

Two triangular designs, one above another, are believed to represent feathers, but are rarely found on ancient Hopi pottery. They appear on the heads of birds in Acoma, Laguna, and other pottery designs, which are the nearest modern representatives of ancient Hopi decorations.

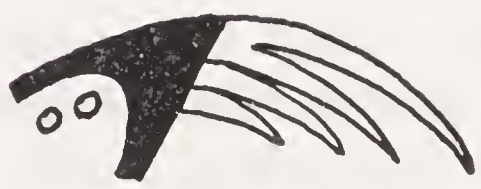


FIG. 60.—Curved feathers.

A unique feather symbol from Sikyatki is characterized by a cigar-shaped body outlined at the distal end, which is plain (fig. 59).

There often occurs on Sikyatki pottery a combination of feather designs, generally three, with other symbols. One form of these (fig. 60) has four curved tail feathers. Other feathers of aberrant shape are shown in figure 61, *a–e*.

FEATHERS SUSPENDED FROM STRINGS

In their ceremonies the modern Hopi priests use in great numbers a kind of prayer offering called *nakwakwoci*, consisting of breast feathers tied in a prescribed way to the ends of strings. The same type of prayer offerings is one of the most common designs on Sikyatki pottery. Various modifications of it are shown in the accompanying illustration (fig. 62).

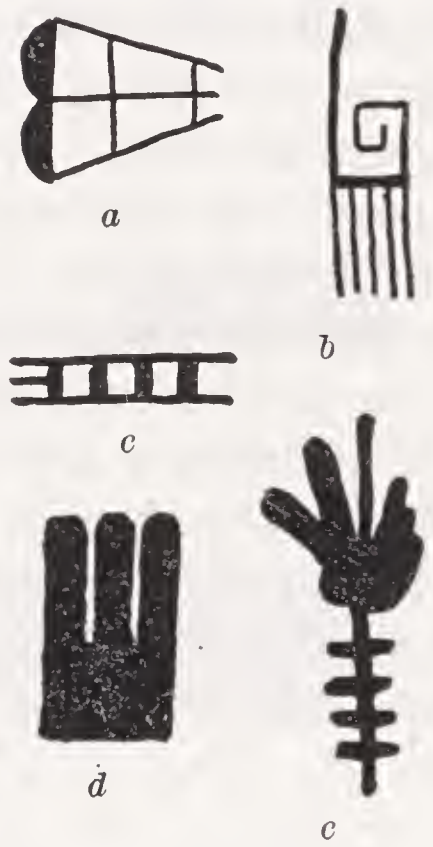


FIG. 61. — Conventional feathers.

This use of the feather string as a decorative device is seemingly peculiar to prehistoric Hopi pottery, not having been found in the pictography of the people formerly inhabiting the valleys of San Juan and Little Colorado Rivers. This restriction in its use indicates its local origin and application, although descendants of clans from both the San Juan and the Little Colorado are represented among the Hopi.

FIG. 62.—Parallel lines representing feathers.

In one of the simplest forms of the stringed-feather designs is a line (pl. 78, *b*, *c*, *d*) sometimes taking the form of an elongate triangle, terminating in a ball from which spring three or more diverging or parallel lines. This enlargement on stringed-feather designs may represent a knot, as will appear from certain variations in the form of the feathered string to which attention will be given later.

In some cases (*e*, *l*) two knots appear between the string and the attached feathers, while in another instance (*f*) one of the knots or balls is replaced by two triangles.

Other representations of stringed-feather or *nakwakwoci* designs show modifications in each of the three elements mentioned, the line (string), the enlargement (knot), and the terminal projections (feathers). The occurrence of crossbars near the dot (*g*, *h*, *i*) vary in number from one to four, and are always parallel, but usually are placed on one side of the knot, although in some cases (*i*) they appear on both sides. In one example (*j*) no ball or knot is provided, the *nakwakwoci* consisting merely of the string intersected by pairs of equidistant crosslines. A special modification of the dot with crosslines is shown in the figure with the leaflike attachment (*q*).

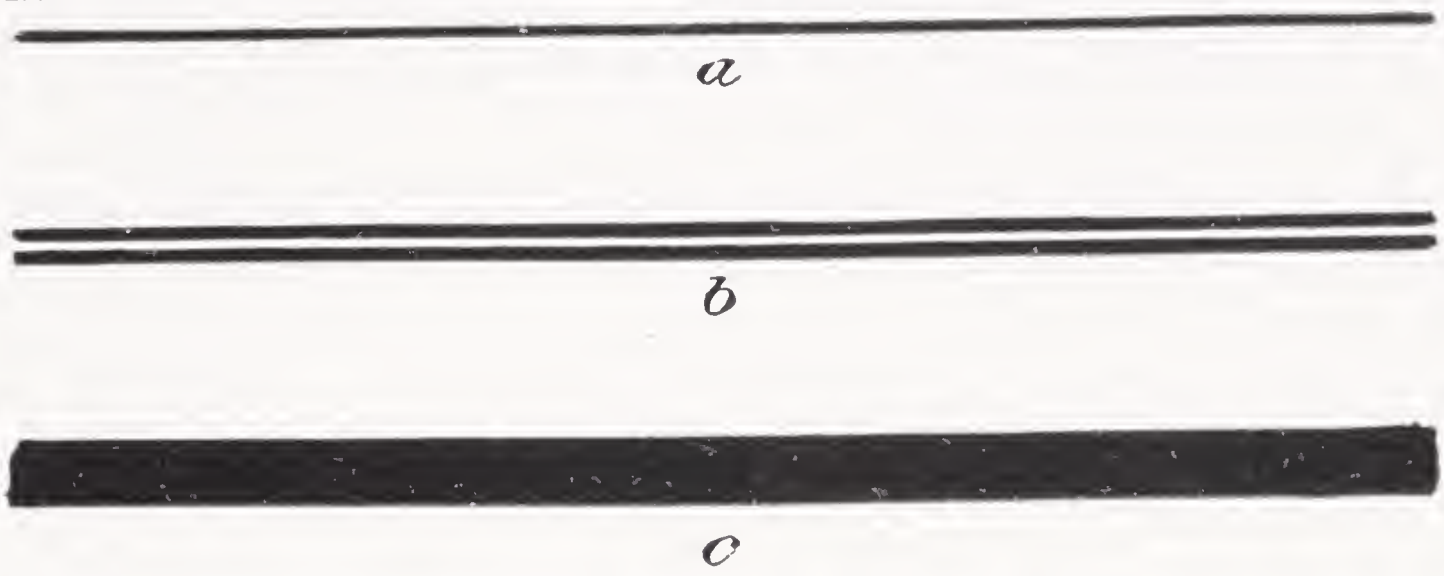
One of the most significant of the stringed-feather designs is shown in *a*, where a feather of the first type is attached to the string intersected by crosslines. As a terminal element in corresponding designs is a typical feather symbol, this figure is also identical. The figure of a string with enlargements and a pair of lines (*g*) probably represents that form of stringed feather called by the Hopi a *purhu*, "road," an offering laid by the Hopi on the trails approaching the pueblo to indicate that ceremonies are being performed, or on altars to show the pathway of blessings.

In another stringed-feather design (*n*) appears a triangular symbol attached to the enlargement, the string terminating in radiating lines. The feather sometimes preserves its triangular form (*m*). These variations in the drawings of stringed feathers and the modifications of the knot, string, and terminal attachments, are constantly repeated in Sikyatki pottery decoration.

Sky-Band

Many food bowls from Sikyatki have a band from which is suspended the figure of a nondescript animal passing diametrically across it. Representations of a similar band with like appendage girt the necks of small pottery objects and are, so far as is known, characteristic of prehistoric Hopi pottery.

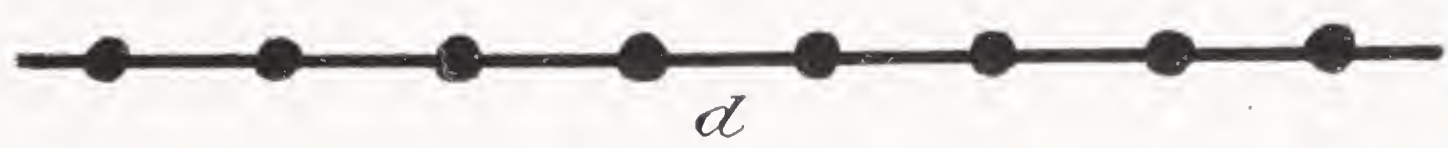
Lines identified as sky-bands shown in plate 79 vary from single (*a*) or double (*b*) to a broad undecorated band (*c*). In its simplest form the sky-band extends entirely across the inside of the bowl, but in the more complicated examples it surrounds the vessel parallel with the rim surrounding the design on the inside of the bowl. Appendages of several kinds as dots (*d*) or as stars (*f*), made up of oblong figures in terrace form placed at intervals, are attached



a

b

c

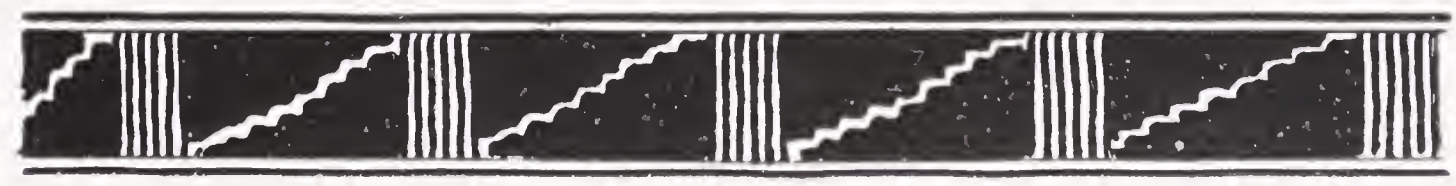


d

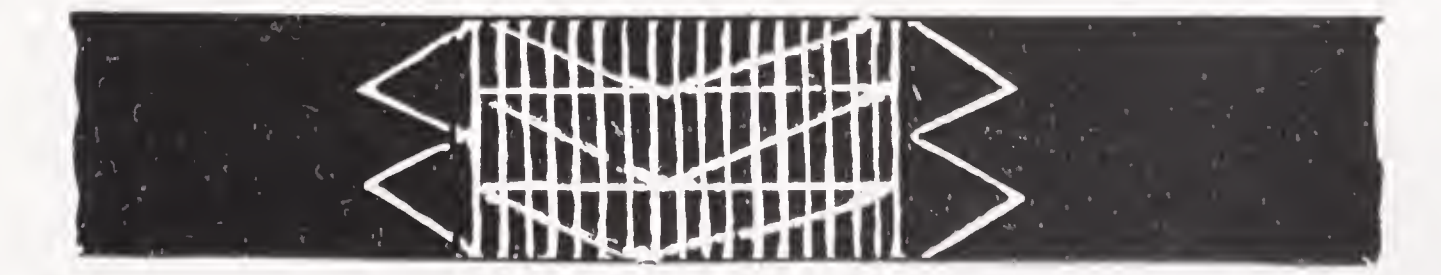
e

f

g



h



i

SKY-BANDS

to this band. The sky-band itself varies in width, being broad or narrow, crossed by series of vertical parallel, zigzag, or other lines arranged at intervals, or alternating with geometrical figures (*g*, *h*). In a single example (*i*) the decoration is etched into the burnt clay, although in most instances the decorations are painted.

Various explanations of the meaning of this band have been suggested, it being regarded by some of the priests as the Milky Way, by others as the path of the sun through the sky, but so far as known this ancient design is rare on modern Hopi ware.[1] According to Harrington the Tewa recognize a "backbone" of the sky.

In several Hopi legends there are allusions to a monster bird that had been killed and hung in the sky by a cultus hero; and the general character of this decorative band in Sikyatki pottery decoration renders it probable that it was intended to represent some supernatural being, as the Sky god.

The chief interest of the Sikyatki sky-band lies in the figure or figures attached to it, or suspended from it, and regarded as the conventionalized representation of a bird. Sometimes the creature is placed longitudinally, sometimes vertically. In some instances it is elaborately drawn, in others it is a simple geometric figure bearing so little resemblance to a life form as to make it one of the most highly conventionalized of all ancient Hopi designs.

Like other bird designs, these suspended figures may be considered under two heads: (1) Those attached to the band in such a way as to be seen from above (the dorsal side) or from below (the ventral side); and (2) those suspended lengthwise of the band, showing one side in which the tail and other parts are twisted into a plane at right angles. The structure and relations of the hanging figure can best be seen by holding the bowl in such manner that the sky-band is horizontal, bringing the body of the suspended animal into the lower semicircle.

VERTICAL ATTACHMENT TO SKY-BAND

Several Sikyatki pottery designs showing the sky-band with the bird figure hanging vertically from it are shown in the accompanying illustrations. In order that the modifications in form may be readily followed, those parts of the bird figures regarded as homologous are indicated by the same letters.

[1] The only design in modern Hopi symbolism comparable with the sky-band occurs on a wooden slab on the altar of the Owakulti, a society priestess whose ancestors are said to have formerly lived at the historic pueblo of Awatobi. This slab is attached to the uprights of an altar, by means of flat slabs of wood, some arranged vertically, others horizontally. On it is depicted, among other symbolic figures, a representation of a bird.

The design in figure 63 represents one of the simplest forms of bird symbols. A hornlike appendage is attached to the sky-band, on each side of an elongate vertical body from which depends a

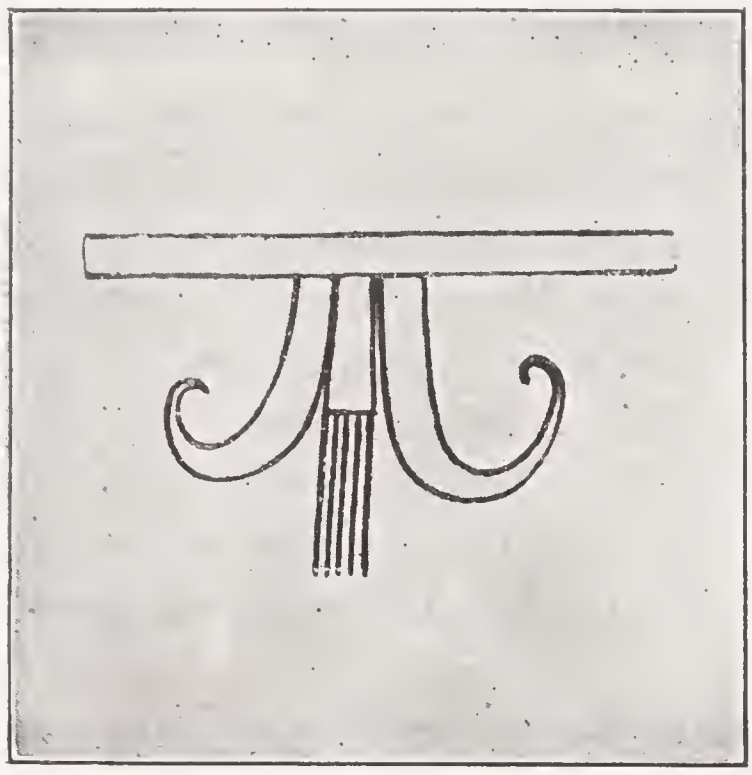


FIG. 63.—Conventionalized bird form hanging from sky-band; top view.

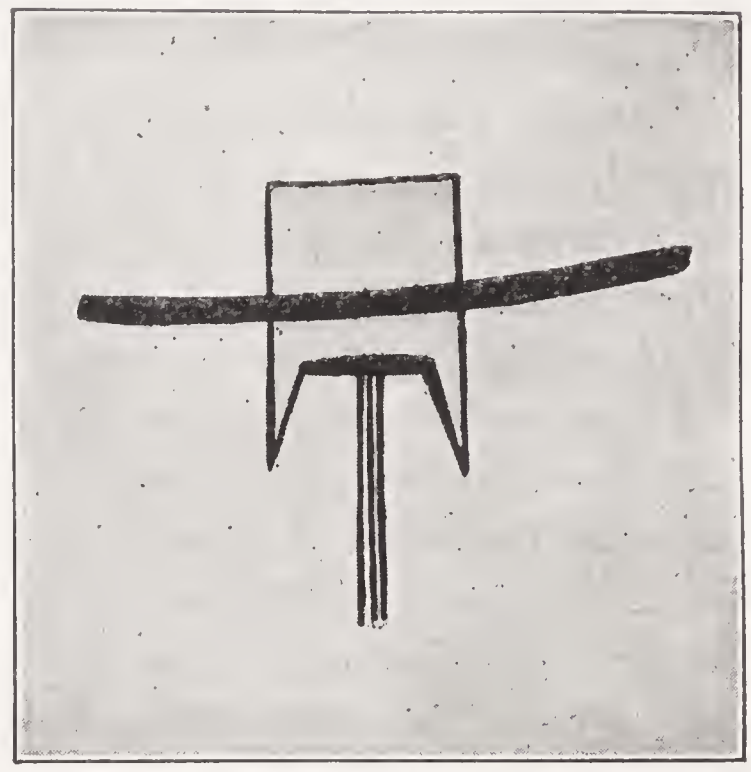


FIG. 64. — Conventionalized bird form hanging from sky-band; top view.

number of parallel lines representing tail feathers. The identification of this design as that of a bird is based on comparative studies of designs less conventional in character, to which attention has been and will later be called.

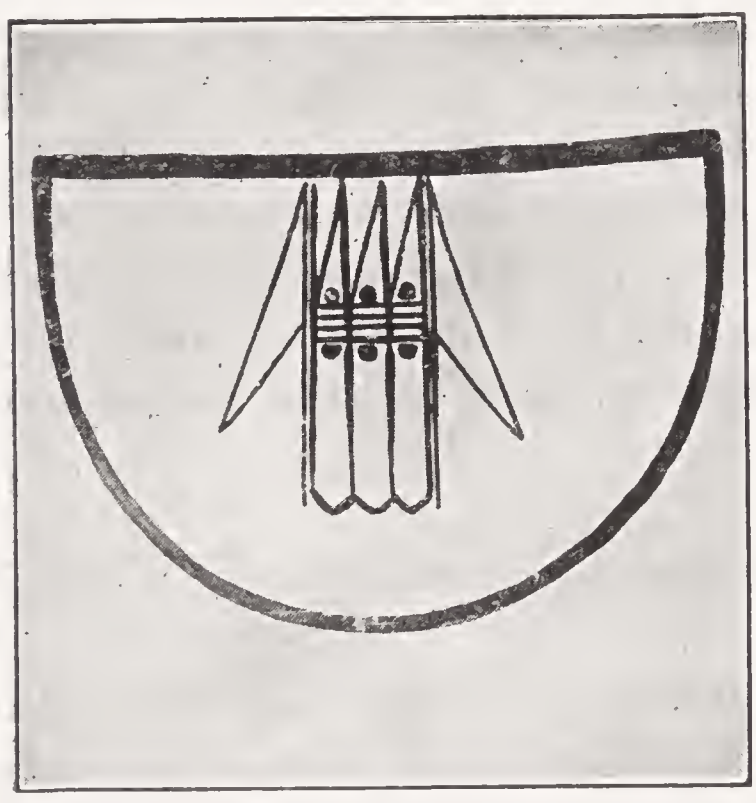


FIG. 65. — Conventionalized bird form hanging from sky-band; top view.

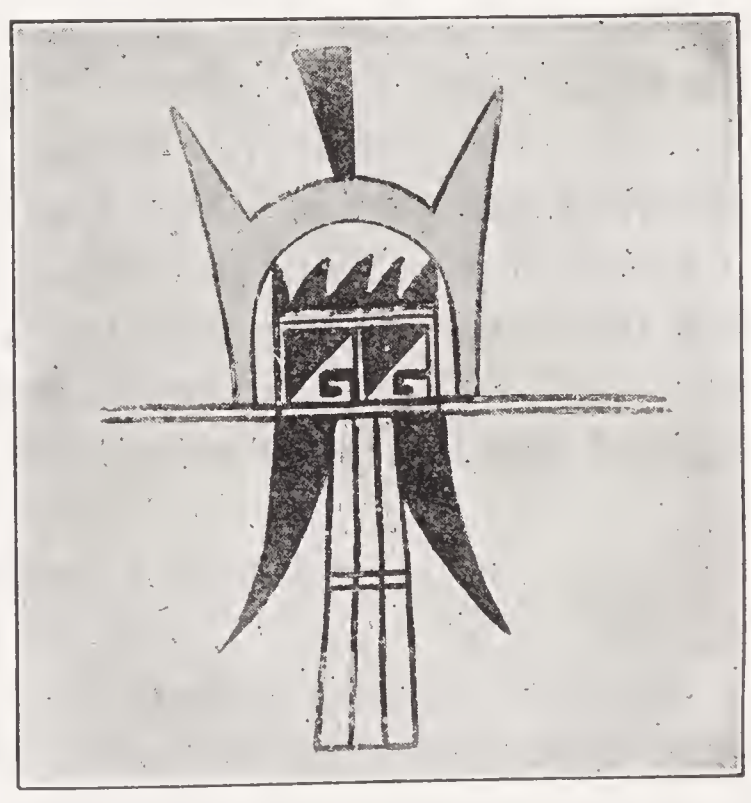


FIG. 66. — Conventionalized bird form hanging from sky-band; top view.

A modification of the pendent body on the sky-band[1] appears to have introduced the new element shown in figure 64 in which the body is drawn. Although considerable variation exists in the form of the other parts, a morphological identity exists in all these figures. In figure 65, in which the feathers differ somewhat from those of the

[1] The author has seen in the American Museum of Natural History, New York, a single specimen of doubtful provenance, bearing a similar design.

last design, the parallel lines representing the bird's tail are really seen. The design shown in figure 66 is still more elaborate than the last, especially in the anterior semicircle,[1] opposite that in which the tail feathers are depicted.

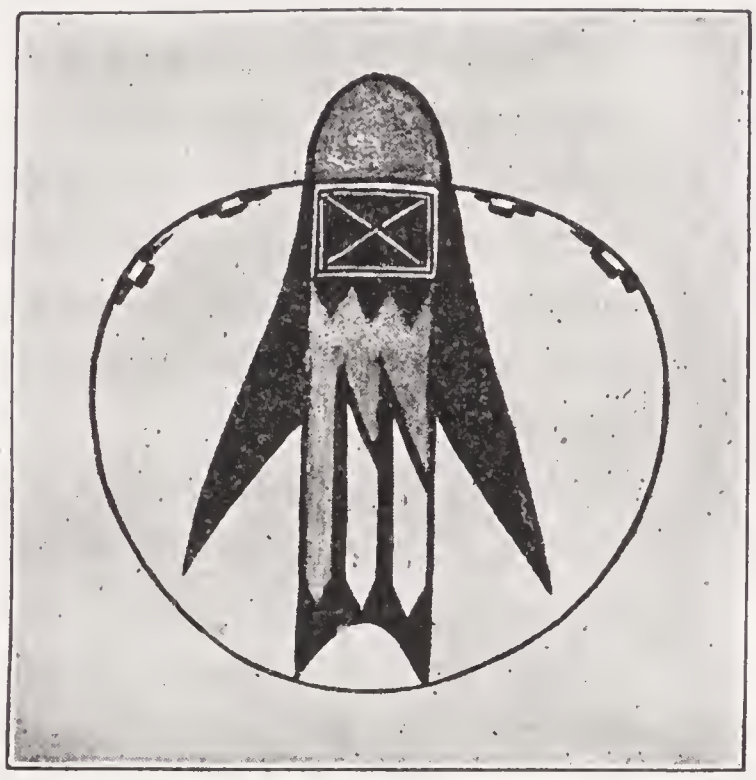


FIG. 67. — Conventionalized bird form hanging from sky-band; top view.

FIG. 68.—Conventionalized bird form hanging from sky-band; top view.

The portion of the design situated in the anterior semicircle of figure 67 has no resemblance to a bird's head, being destitute of eyes or beak. The backward extending appendages on each side of the tail and the tail itself has a projection on each side.

FIG. 69.—Conventionalized bird form hanging from sky-band; top view.

In figure 68 the whole anterior part of the design above the sky-band is colored, the head appearing as a still darker semicircle. The tail feathers are here reduced to simple parallel lines. The general form of figure 69 is birdlike, but its affinity to the bird figures, pendent from a sky-band, is closer than to any others. The homologous parts—tail feathers, lateral body extensions, sky-band, and head—may be readily recognized; the last mentioned is an ornamented rectangle. The whole anterior hemisphere of this design is occupied by representations of feathers arranged in two clusters, while in the surrounding area their triple lines are crossed similarly to that occurring in other hanging bird figures. It is but a step from this figure to the group of unattached bird designs already considered.

[1] For convenience this may be designated the anterior in distinction to that on the other side of the sky-band which may be termed the posterior semicircle.

The wings of figure 70 are outspread and the head consists of two terraced bodies conventionally placed. The body and the tail of this figure are not exceptional, but dragon flies are also represented.

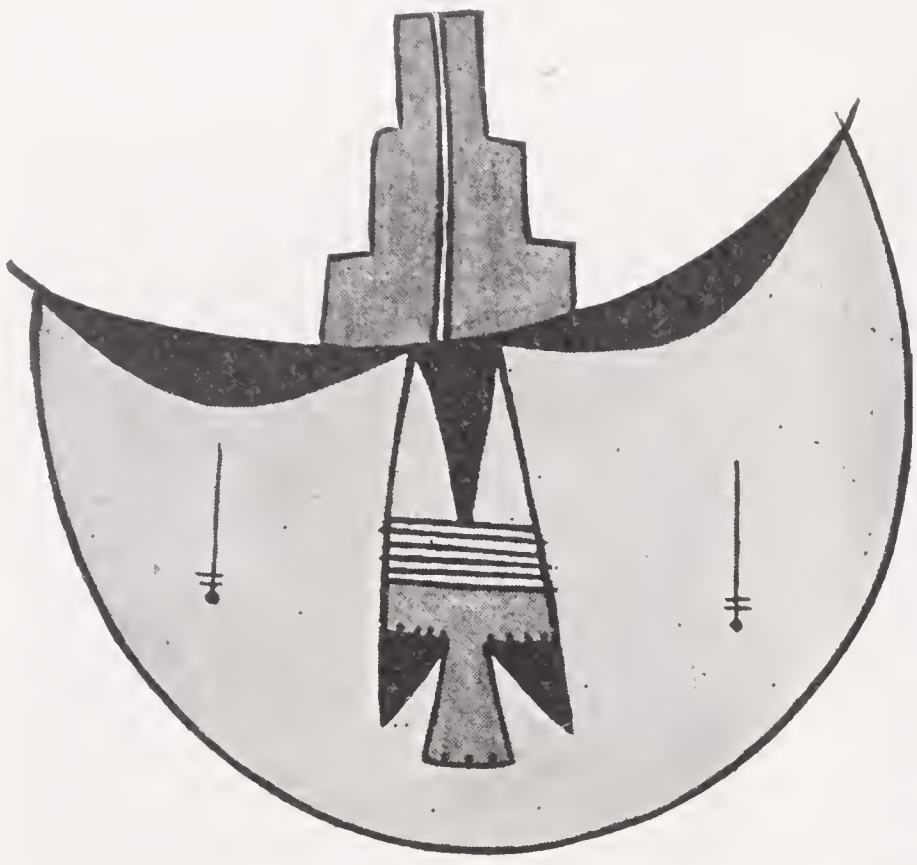


FIG. 70.—Conventionalized bird form hanging from sky-band; top view.

Figure 71 presents a conventionalized bird seen in profile, and a broad sky-band to which are attached representations of feathers and other organs suggesting a bird.

An animal depicted in figure 72 is one of three similar figures from the neck of the same vase, which are connected by a line or band. The design shown in figure 73 represents a highly conventionalized bird hanging from the sky-band with head and wings on one side and tail feathers below.

BIRDS ATTACHED LONGITUDINALLY TO SKY-BAND

The designs shown in figure 74 represent the simplest forms of birds attached lengthwise to the sky-band. The parallel lines on the left hand of the observer are supposed to represent tail feathers and the curve on the right, the heads, or possibly the wings.

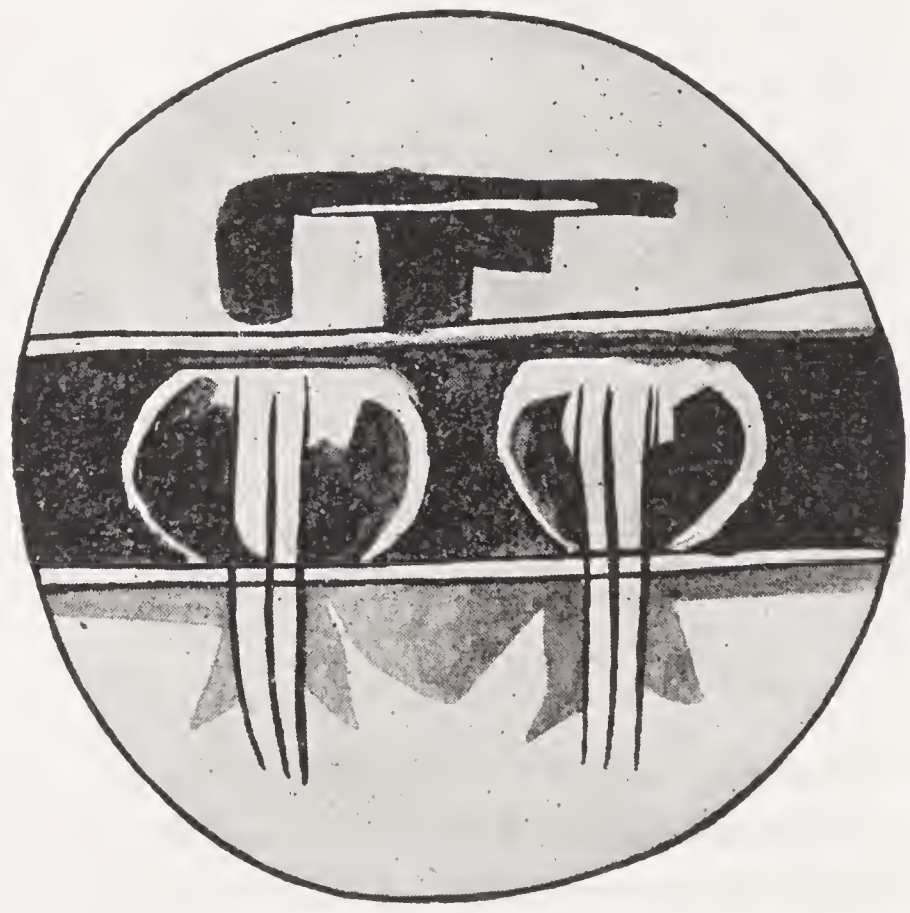


FIG. 71.—Conventionalized bird form hanging from sky-band; top view.

One of the best designs representing a bird attached to a sky-band is shown in figure 75, taken from a bowl in the Wattron collection now owned by the Field Columbian Museum, of Chicago. The interior surface of this bowl is considerably worn by use, and the figure a little indistinct, but the extremities of a band appear. There is a fairly realistic figure on each side of a bird with head and wings above and tail below a

diametrical band. There are zigzag markings, supposed to represent lightning, on the under side of the wing. The tail is spread out amply enough to show the different feathers which compose it; and at the bases or on its under side corresponding in position with like symbols on the wing there appear two zigzag figures. The significance of two curved bodies hanging from the sky-band, one on each side of the tail of this figure, can not be satisfactorily interpreted, but the bird design shown in figure 76 has four tail feathers, a prolongation on the opposite side representing a head, and a curved extension comparable with a wing in other figures. The so-called wing terminates in a triangular feather.

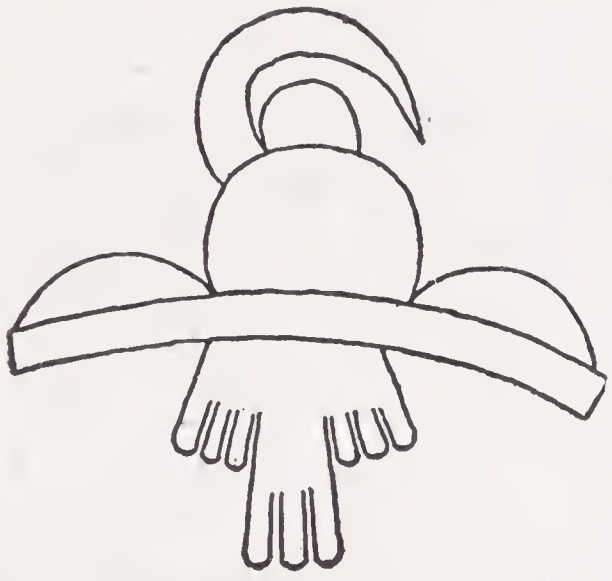


FIG. 73. — Conventionalized bird form hanging from sky-band; top view.

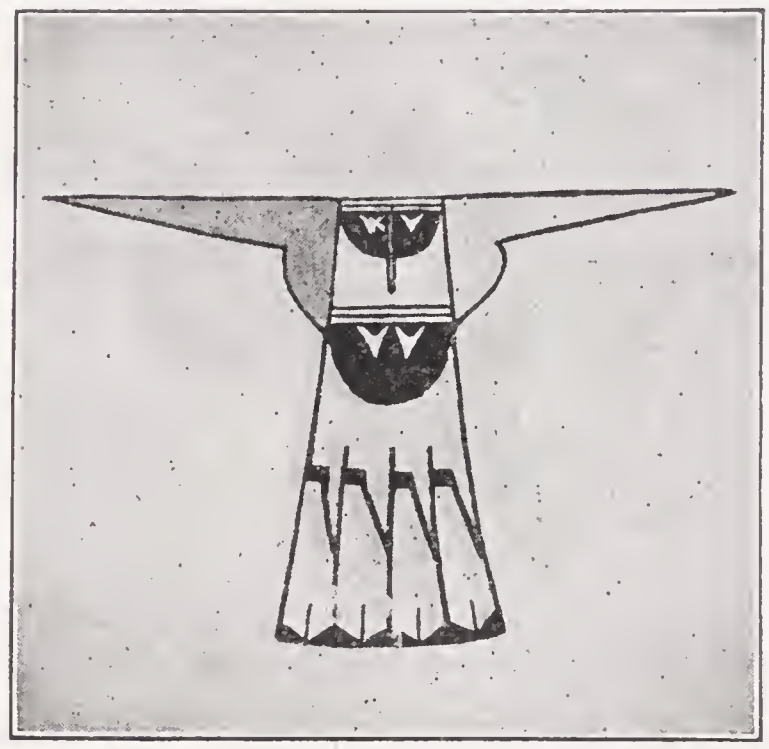


FIG. 72. — Conventionalized bird form hanging from sky-band; top view

The two designs, figures 76 and 77, have parts which evidently correspond, the latter being one of the most beautiful in the collection. Both represent from the side an unknown bird hanging from a band extending across the middle of the bowls. Although the details of organs are more carefully depicted in the latter, there can hardly be a doubt that similar animals were intended in both designs.

FIG. 74.—Lateral view of bird hanging from sky-band.

It requires some imagination to discover a conventionalized bird in figure 78, but we may regard it as such. We have in this figure a good example of a change in outline that may be produced by duplication or by representing both sides of the body or its organs and appendanges in the same

place. Three tail feathers are here apparent; the body is square, with zigzag white lines, and the head, here twisted into a vertical position, has a triangular form. The two crescentic appendages, one on the right side, the other on the left, represent halves of wings which are theoretically supposed to have been slit longitudinally and folded backward[1] in order that both sides may be shown on the same plane; the two bodies arising from the concave edges of these crescents—one to the left, the other to the right of the square body—represent legs. Their unusual form is brought about by a twisting of body and tail, by which feathers of the latter are brought to longitudinal position, and one of the legs is twisted to the right side and the other to the left. If the two appendages supposed to represent the legs or the two parts shaped like crescentlike knives were brought together, the two crescents would likewise merge into one, and we would then have a highly conventionalized bird with three tail feathers and a triangular head, the body being represented by a square design crossed diagonally by zigzag figures each in its own rectangular inclosed field.

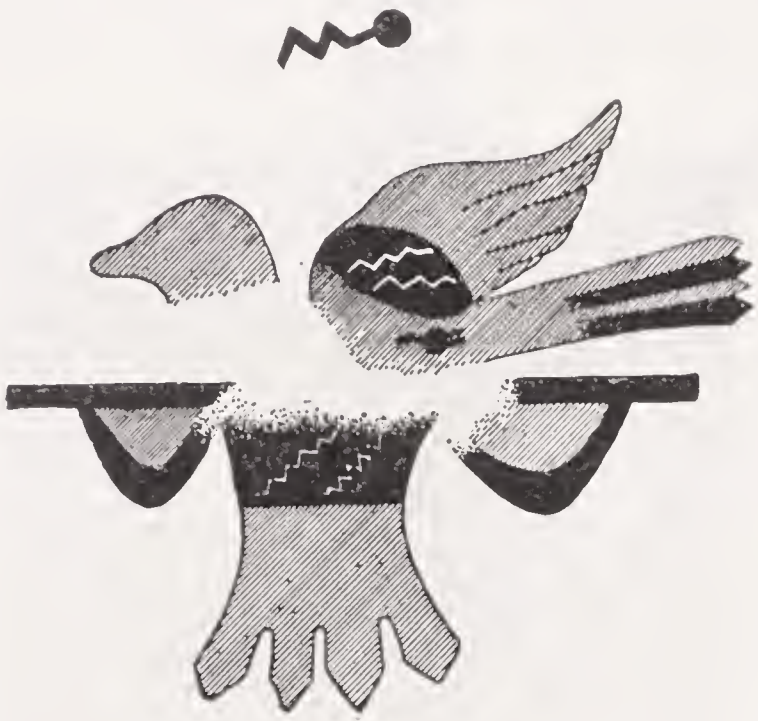


FIG. 75.—Lateral view of bird hanging from sky-band.

DECORATIONS ON EXTERIORS OF FOOD BOWLS

The exterior surface of almost every bowl from Sikyatki is decorated with lines or geometrical designs. Many of these designs may represent animals, probably birds highly conventionalized or so aberrant that the avian form can be recognized only by comparative or morphological studies. They are confined to one side of the bowl; there appears to be little resemblance and no connection between them and the figure depicted on the inside of the same bowls. Although linear in form, one end is sometimes so crooked or bent at an angle, not curved, as to form a head, while the other bears parallel lines, representations of the tail feathers, terraces, or triangles.

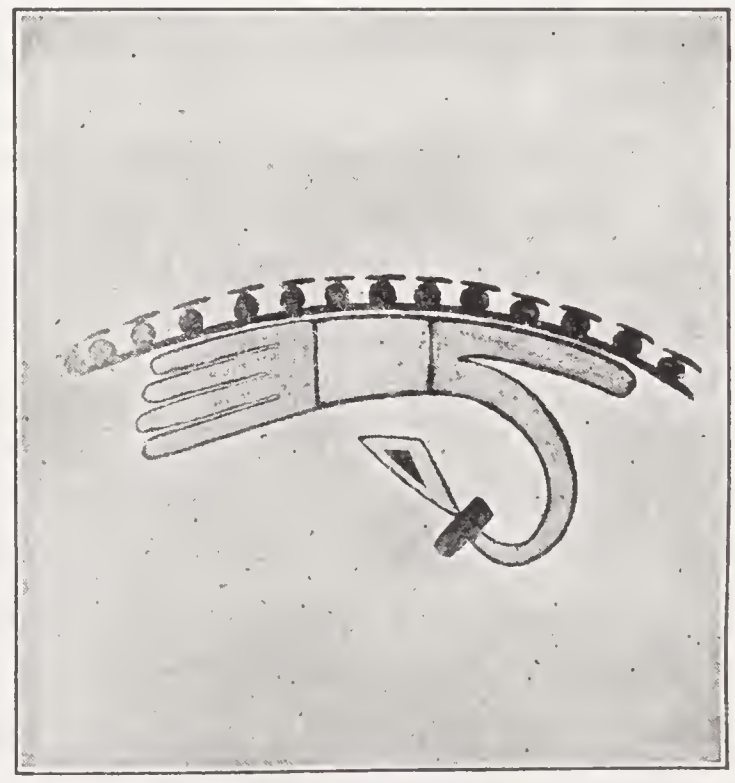


FIG. 76.—Lateral view of bird with extended wing.

[1] See also *Seventeenth Ann. Rept. Bur. Amer. Ethn.*, pl. CL, *a*, and CXLVI, *d*.

In plate 80, *a*, we have a characteristic example of one of these exterior decorations. The crooked end is supposed to represent a bird's head; to the other end, or tail, are appended six feathers like those already considered. A row of five stars is strung along the band. A likeness to a bird is very obscure in *b*, while *c* shows several simple triangles with stepped figures in the middle and triangles at the ends. Design *d* has a square form and two triangles appended to each opposite angle. The appendages on the remaining opposite angles have four parallel lines. Design *e* consists of two highly conventionalized bird symbols, united to a third which forms the interior design.

FIG. 77.—Lateral view of bird hanging from sky-band.

The design *f* recalls the sky-band described in the preceding pages. The extremities of this so-called band are enlarged into round spots from which arise parallel lines and triangular designs. From it hang terraced and crooked figures, while strung along one side at equal intervals are five stars, a common accompaniment of sky symbols. The bird symbol comes out clearly in *g*, where the crook design with terraces is repeated.

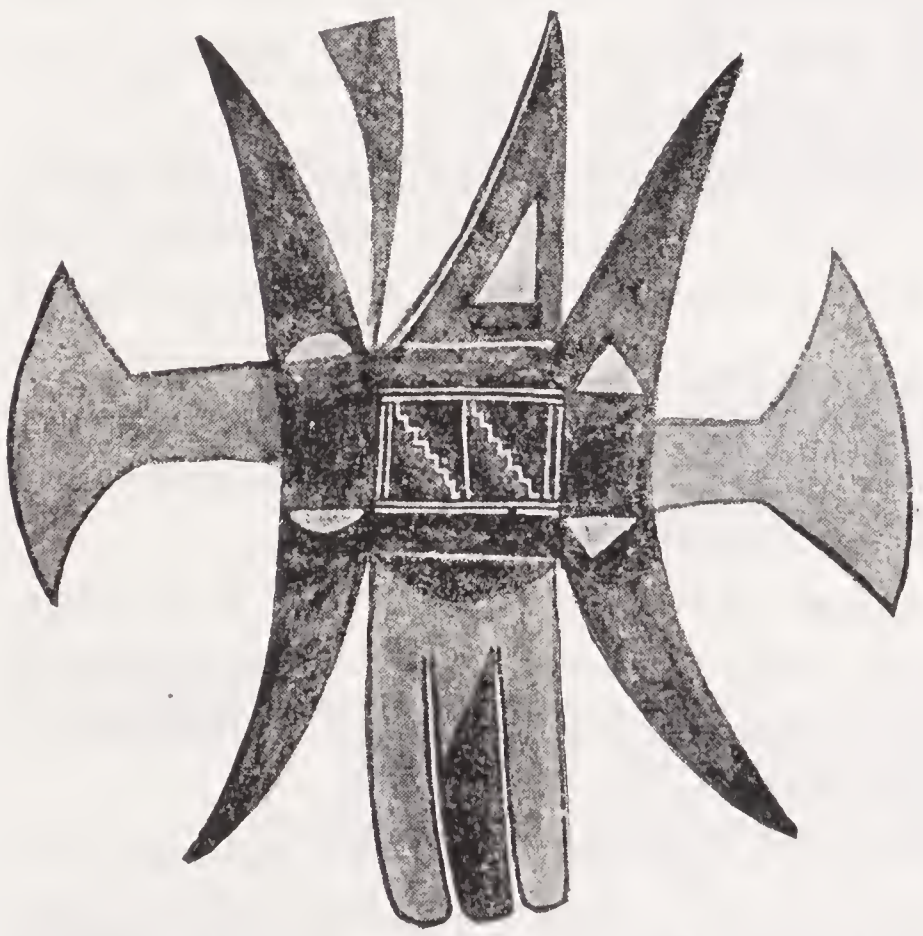


FIG. 78.—Lateral view of bird hanging from sky-band.

All crooked figures have a similarity in general form, some more closely resembling birds than others, and it is taken for granted that the intention of the artist was to represent a bird in plate 81, *a*, notwithstanding the avian form is highly conventionalized. Design *b* is composite, consisting of a rectangular figure, to the angles of which are attached feathers. Terraced and triangular figures of unknown significance, stars, and other designs cover the rectangle. Design *c* is made up of a triangle with notched borders and a central rectangle with a dot characterizes this design; it has also two tri-

angular extensions that may represent feathers. Design *d* resembles previous figures identified as feathers and terraces hanging from a sky-band.

The most prominent part of the design *e* is a crook and parallel lines. In *f* are variously combined triangles with appended feathers, crooks, and terraced designs, so united as to make up a compound decoration of geometric character.

The geometrical designs in the series, plate 82, *a–f*, may be interpreted as representing birds in flight or with extended wings. Considered in this way, it appears that we have in the figure on each side a highly conventionalized wing forming triangles with extensions at one angle, ending in terraces, crooks, or other designs. In these figures we constantly have a line that may be likened to the sky-band, each end generally terminating in a dot to which parallel lines are attached.

Design *a* has two triangular bodies resembling the letter W, and the line terminating in two dots has two crossbars, while in *b* there is a union of designs. Elongated triangles terminate in lines which are enlarged into dots. These triangles are modified on one side into crooks with smaller triangles.

From remote resemblances rather than similarity of form, *c* is placed near the preceding. Here a band is enlarged at the end representing the knots with attached parallel lines or feathers. The triangular pendants of *b* and the line with terminal dots of *a* are here represented. On the middle vertical of this figure is a trapezoidal design with notched edges.

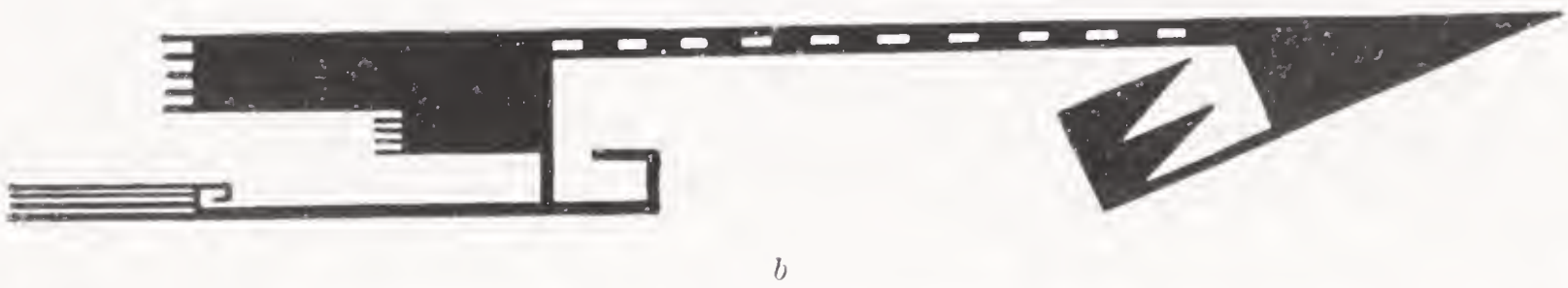
The elements of *d* form a compound in which triangles predominate. Two W-shaped designs, *e* and *f*, have a form quite unlike *a*, *b*, *c*, and *d*. Of these, *f* is the more complicated, but the similarity of the two is apparent.

Plate 83, *a*, represents two triangles with serrate margins hanging to a horizontal band, one end of which terminates in dots and lines, the other with two parallel notched feathers.

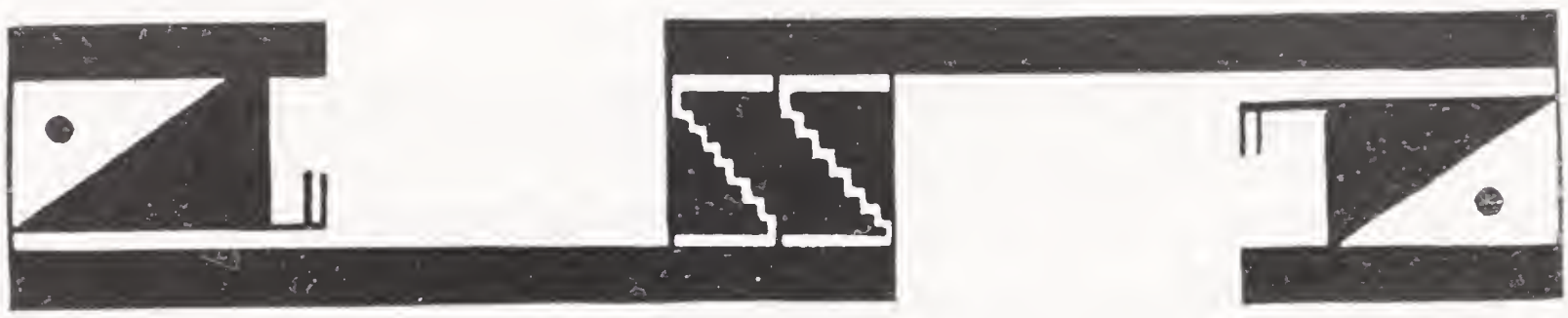
Plate 84, *a–c*, have the W shape shown in plate 82, *e*, *f*; the approach to the conventional bird form with extended wings and tail being most marked in *a*. Design *d* on plate 84 recalls plate 83, *f*, with modifications that are apparent.

The above-mentioned geometrical figures from the exteriors of Sikyatki food bowls show considerable variety of form but all can be reduced to a few elemental designs throughout in which the curved line is absent. The rectangular design is always dominant, but it will be seen from the following plate that it is not omnipresent, especially on the interiors of bowls.

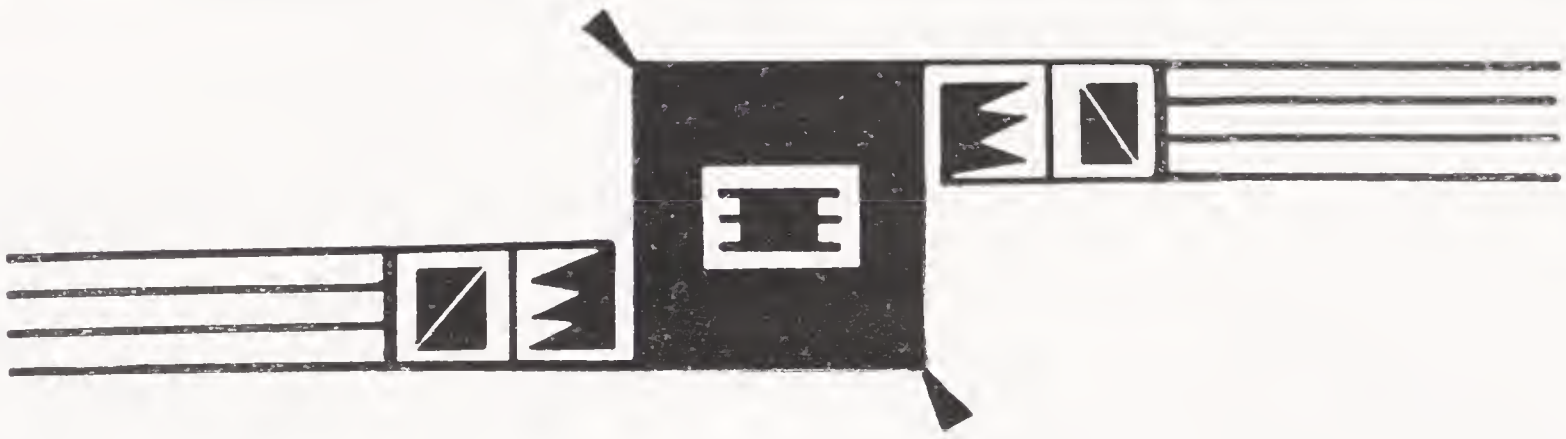
a



b

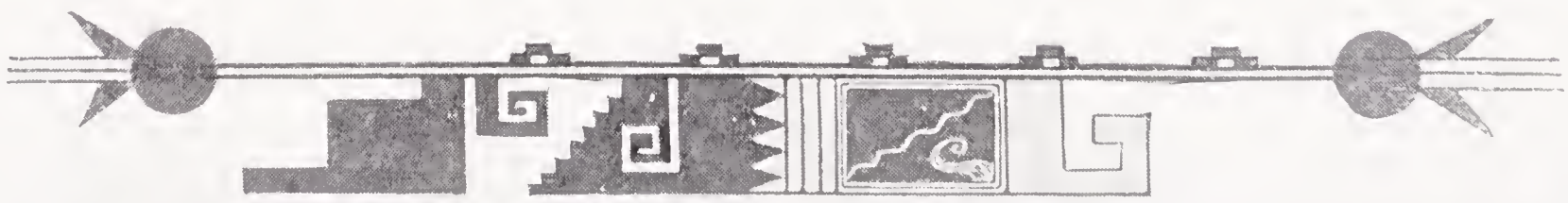


c



d

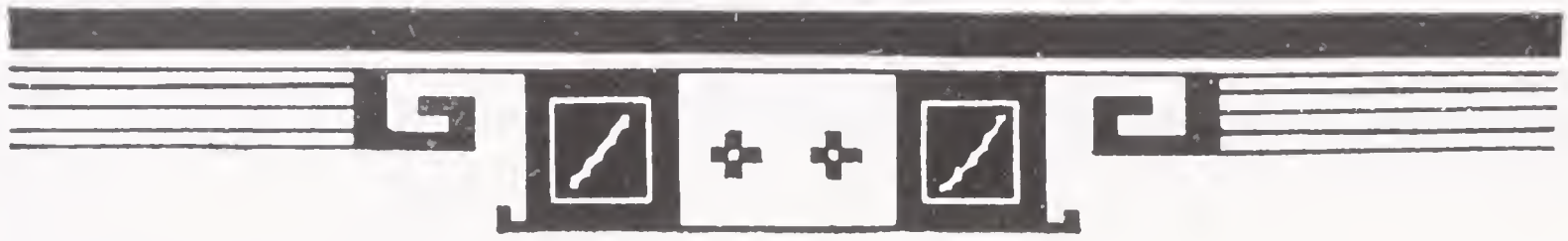
e



f

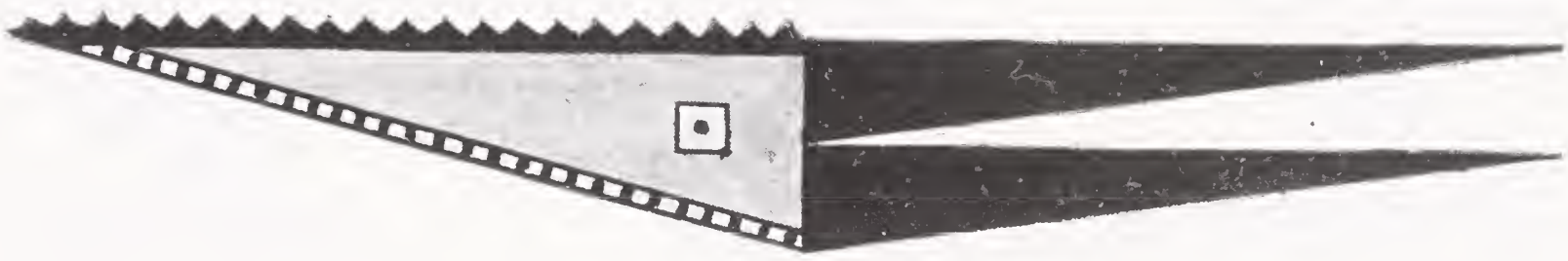
g

GEOMETRICAL FIGURES ON OUTSIDE OF BOWLS

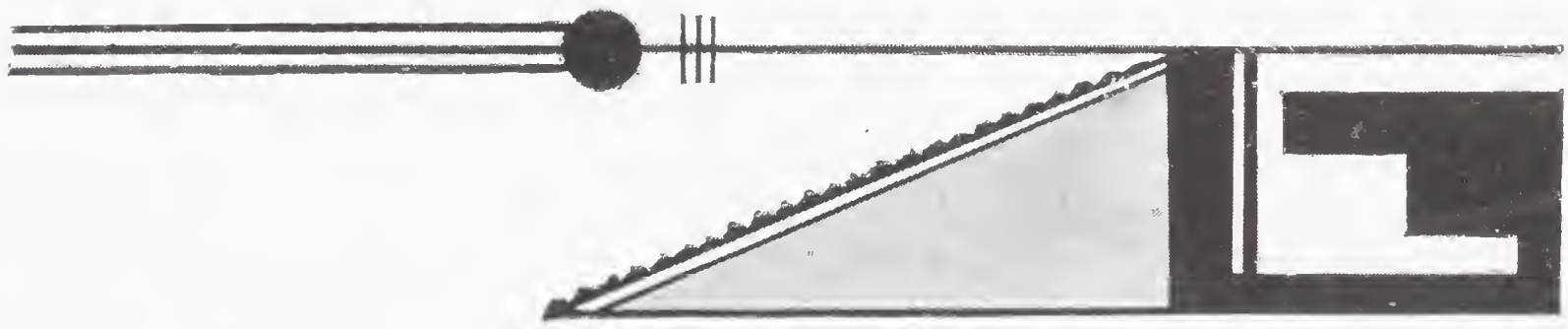


a

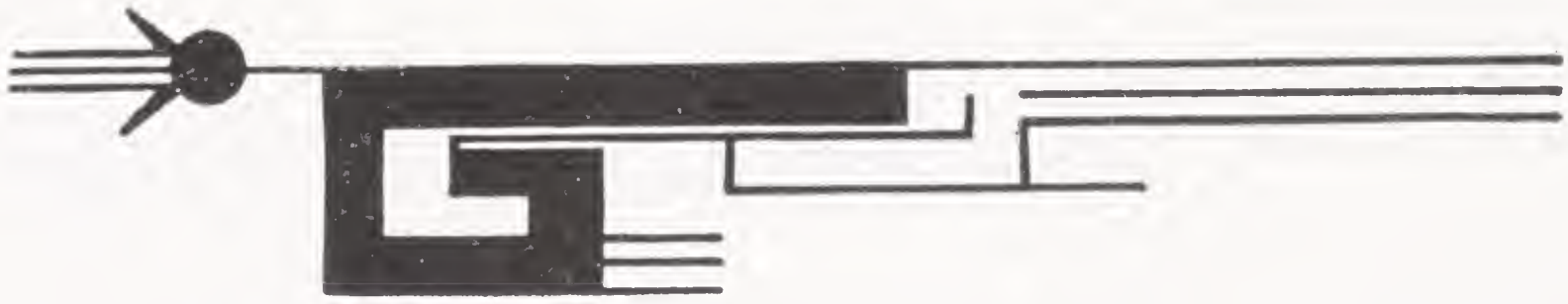
b



c



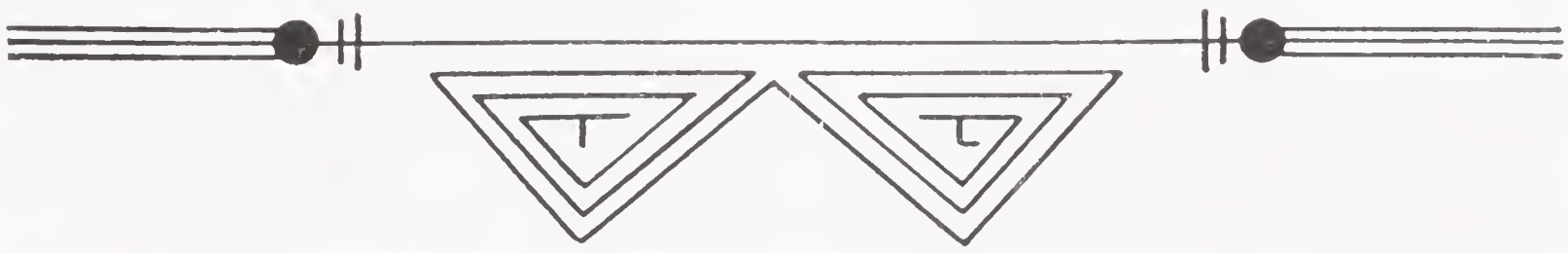
d



e

f

GEOMETRICAL FIGURES ON OUTSIDE OF BOWLS



a

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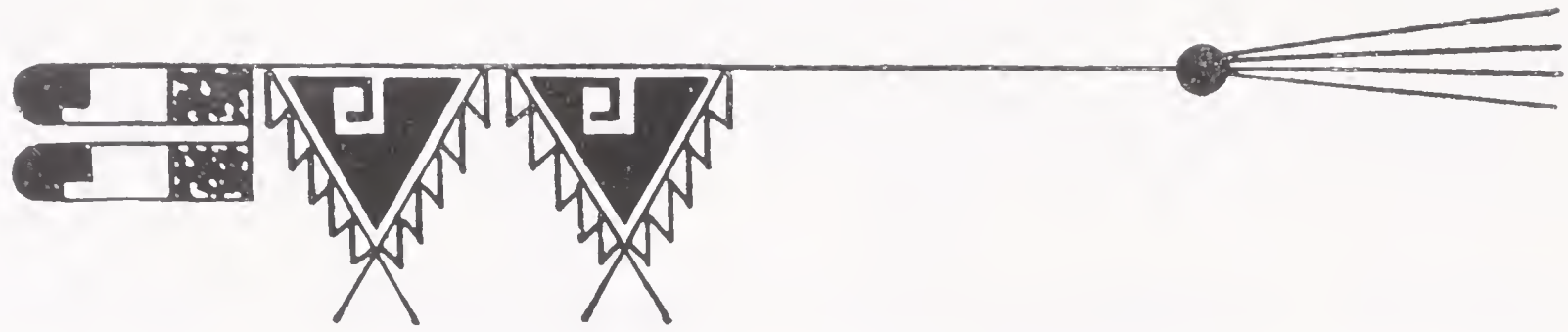
GEOMETRICAL FIGURES ON OUTSIDE OF BOWLS



a

b

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d

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GEOMETRICAL FIGURES ON OUTSIDE OF BOWLS

a

b

c

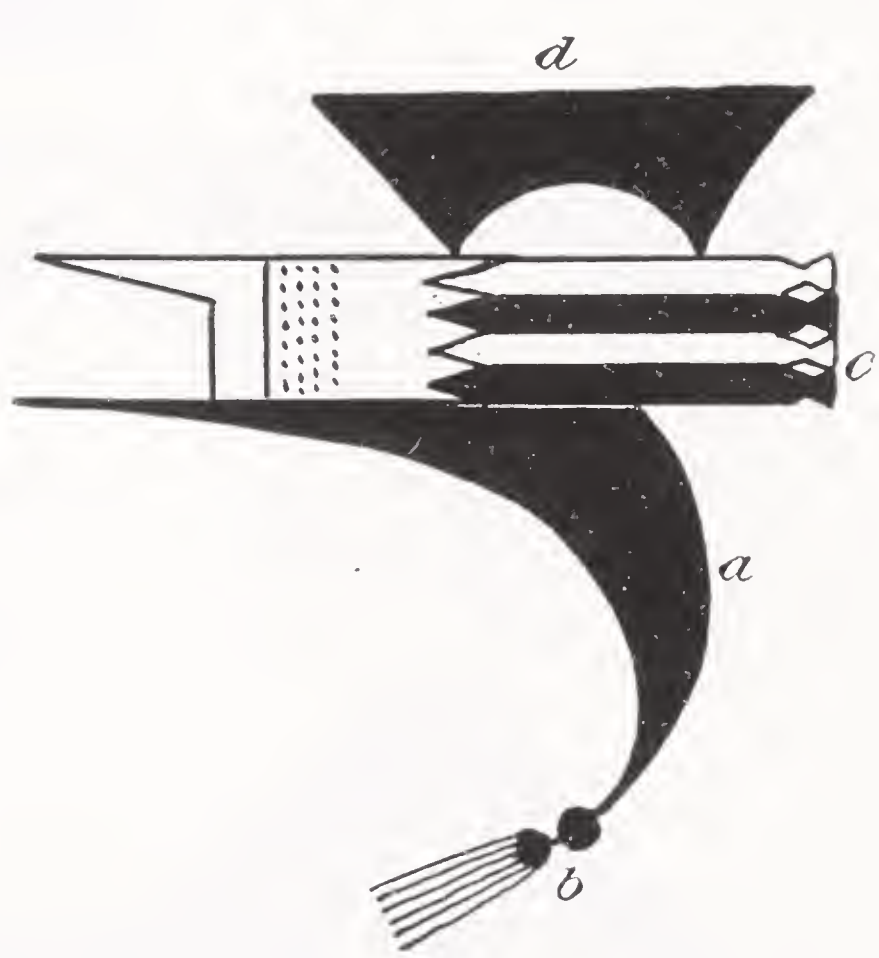
d

GEOMETRICAL FIGURES ON OUTSIDE OF BOWLS

E

F

G



C

A

B

D

CONVENTIONALIZED BIRD DESIGNS

A

B

C

D

E

F

CONVENTIONALIZED BIRD DESIGNS

Curved Figure with Attached Feathers

The curved spiral figures shown in plates 85 and 86 are combinations of simple and complicated designs, among the most conspicuous of which are feathers. When these figures are placed in the same position it is possible to recognize three or four components which are designated (a) spiral, (b) appendage to the tip of the spiral, (c) a bundle of feathers recalling a bird's tail, and (d) and (e) other parts of unknown homology occasionally represented. In plate 85, *A* the appendage *b* to the spiral *a* is two triangles and two supplemental spirals arising from their attachments. There is no representation of *c*, *d*, or *e* in this figure.

In *B* of the same plate the elements *a*, *b*, *c*, and *d* are represented. The appendage *b* attached to the tip of the spiral *a* has the form of a feather of the first type (see pl. 76), and four parallel lines, *c*, indicating feathers, are attached to the body. The two toothlike appendages *e*, of unknown significance, complete the figure. In plate 85, *C*, the design *a* has two dots *b* on the distal tip, from one of which arises a number of lines. The fact that *b* in figure *B* is a feather leads to the belief that *b* in figure *C* is the same design.

Plate 85, *D* and *E*, have a resemblance in form, *a* and *c* being represented in both; *b* and *e* are wanting in *E*. The different elements in these designs can be readily seen by comparing the same lettering in *F* and *G*, and in plate 86, *A* and *B*, where a new element, *t*, is introduced.

Plate 86, *B* and *E*, are highly conventionalized designs; they suggest bird form, examples of which have been already considered elsewhere, but are very much modified.

There can be no doubt that it was intended to represent birds or parts of birds as feathers in many of the above figures, but the perspective is so distorted that their morphology or relative position on the bird to which they belong can not be made out. In plate 86, *A*, for instance, the bird's body seems to be split in two parts and laid on a flat plane. The pendent body, *t*, in the middle would be a representation of a bird's tail composed of three feathers and with a double triangle terminating in dots from which arise lines of would-be feathers.

Two of the parts, *a* and *t*, that occur in the last mentioned, are found in plate 86, *B*, in somewhat modified form. Thus the position of the tail feathers, *t*, figure *C*, is taken by feathers of a different form, their extremities being cut off flat and not curved. The bundles of feathers in *B* and *C* are here reversed, the left side of *B* corresponding to the right of *C*, and the appendage on the left of the tail

of *B* being represented by the appendage on the right of *C*. There are other remote likenesses between them.

Spider and Insects

Other flying animals, like bats and insects, are depicted on Sikyatki pottery, but not as constantly as birds. The spider, and insects like the dragon fly, moth, and butterfly, are the most common. In Hopi mythology the spider[1] and the sun are associated, the former being the symbol of an earth goddess. Although no design that can be referred to the spider has yet been found on Sikyatki pottery, it is not wanting from Hopi (pl. 87, *c*).

The symbol of the dragon fly, which occurs on several bowls from ancient Hopi ruins, is a line often enlarged at one end to form a head, and always with two crossbars near this enlargement to indicate wings. As this insect lives near springs and is constantly associated in modern symbolism with water it is probable that its occurrence on ancient Hopi pottery has practically the same significance as in modern conceptions.

Butterfly and Moth

Five typical figures that may be referred to the butterfly or moth occur on Sikyatki pottery. These figures have in common a triangular body which suggests a highly conventionalized picture of a bird. Their wings are, as a rule, extended horizontally, assuming the attitude of moths while at rest, there being only one of the five examples where wings are folded above the back, the normal position of these organs in a butterfly. With one exception, all these conventional butterfly figures bear two curved rows of dots on the head, probably intended to represent antennæ.

Fig. 79.—Butterfly and flower.

The figure of a moth in figure 79 has a body of triangular form, and the extremities of the wings are shown on each side of a medially placed backward-extending projection, which is the posterior end

[1] The Kokyan, or Spider, clan is not made much of in Hopi legends gathered at Walpi, but Kokyanwügti, the Spider woman, is an important supernatural in the earliest mythologies, especially those of the Snake people. She was the mentor of the Snake youth in his journey to the underworld and an offering at her shrine is made in the Oraibi Snake dance. The picture of the spider with that of the sun suggests that the Spider woman is a form of the earth goddess. No personation of Spider woman has been seen by the author in the various ceremonies he has witnessed.

of the abdomen. These wings bear white dots on their posterior edges suggesting the markings on certain genera of butterflies.[1] There arises from the head, which here is circular, a single jointed appendage curved at the end, possibly the antenna, and an unjointed appendage, like a proboscis, inserted into a figure of a flower, mounted on a stalk that terminates at the other extremity in five parallel extensions or roots. A row of dots about the periphery of the flower suggests petals. The figures are accompanied by crosses representing stars.

FIG. 80.—Butterfly with extended proboscis.

The second moth design (fig. 80) has even a closer resemblance to a bird than the last, for it also has a single antenna or row of dots connected by a curved line. It likewise has several curved lines resembling a crest of feathers on top of the head, and lines recalling the tail of a bird. The head this figure bears is a cross suggesting a female butterfly or moth.[2]

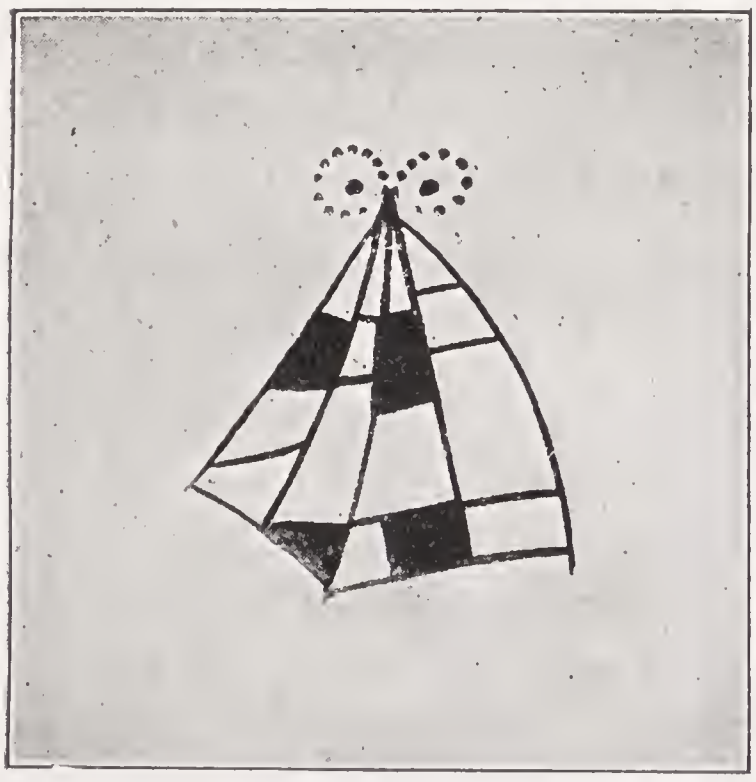


FIG. 81.—Highly conventionalized butterfly.

The body in figure 81 is crossed by five lines converging at one angle, imparting to it the appearance of having been formed by a union of several spherical triangles on each of which appear rectangular spaces painted black. A head is not differentiated from the body, but at the point of union of the five lines above mentioned there arise two rows of dots which have the form of circles, each inclosing a dot. From analogy these are supposed to represent antennæ. The middle of wing-shaped extensions recalling butterfly designs are marked by circular figures in figure 82, but the absence in this figure of a head with jointed appendages renders it doubtful whether it represents an insect. The shape of the body and its

[1] Except that the head bears a jointed antenna this figure might be identified as a bird, the long extension representing the bird's bill.

[2] The figures of serpents on the sand mosaic of the Antelope altar at Walpi bear similar crosses or diagonals, crossing each other at right angles. The Antelope priests interpret this marking as a sign of the female.

appendages resembling feathers indicate, so far as they go, that this design represents some bird.

It will be noted that in one of the above-mentioned figures, identified as a moth, flowers are indicated by dotted circles, while in another similar circle, figures, also surrounded with dots, are represented on the wings. One pair of wings is represented in the last-mentioned figure, but a second pair placed behind the larger may have been confounded with the tail feathers. In one of these figures from Sikyatki there is a row of dots around the margin of the wings—a common but not universal feature in modern pictures of butterfly figures. None of the butterfly figures have representations of legs, which is not strange considering how inconspicuous these appendages are among these insects.

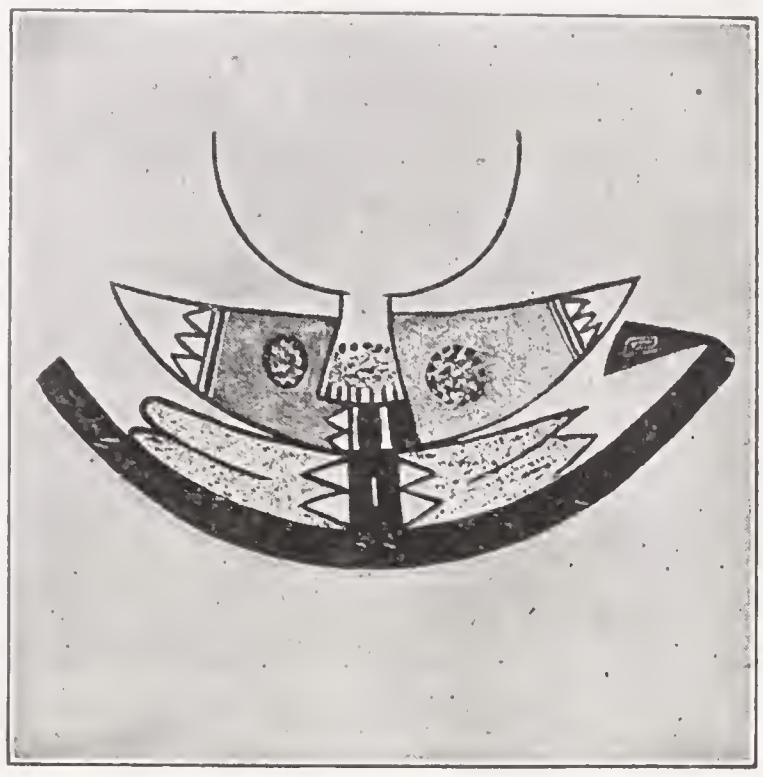


FIG. 82.—Moth.

A most striking figure of a butterfly is represented by six drawings on the so-called "butterfly vase" (fig. 83). These, like the above-mentioned, resemble birds, but they all have antennæ, which identify them as insects. These six figures (pl. 90) are supposed to be connected with the six cardinal points which in modern Hopi belief have sex—the butterfly corresponding to the north, male; to the west, female; to the south, male; to the east, female; to the above, male; and to the below, female. The wings of all these insects are represented as extended, the anterior pair extending far beyond the posterior, while both have a uniform color and are without marginal dots. The appendages to the head are two curved rows of dots representing antennæ, and two parallel lines are the mouth parts or possibly the proboscis. The markings on the bodies and the terminal parallel lines are like tail feathers of birds. The heads of three figures, instead of having diagonal lines, are covered with a crosshatching, *b*, *b*, *b*, and are supposed to represent the males, as the former, *a*, *a*, *a*, are females.[1]

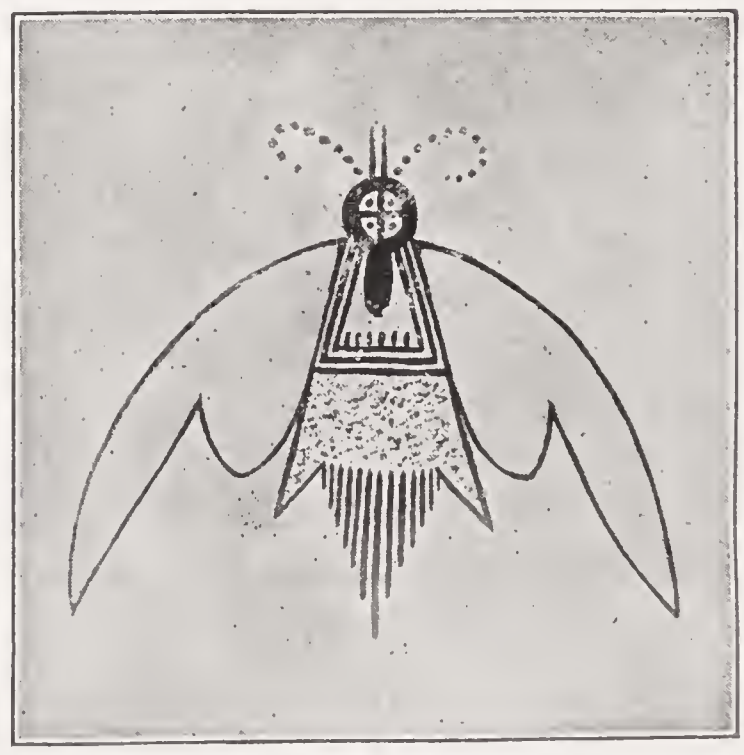


FIG. 83.—Moth.

[1] Rain, lightning, animals, plants, sky, and earth, in the modern Hopi conception, are supposed to have sex.

A moth with a conventionalized geometric form is represented in figure 84 with outstretched wings, a rounded abdomen, and a spotted rectangular body recalling designs on the upper embroidered margin of modern ceremonial blankets. A like figure has been elsewhere described by the author as a butterfly.[1] It occurs on the stone slab which once formed one side of an Awatobi altar.[2] We have more complicated forms of butterflies represented in figures 85–87, the identification of which is even more doubtful than the last. Figure 86 reproduces in its several parts figure 85, being composed of a central design, around which are arranged six triangles, one of the last being placed above, another below, the main figure, and there are two on each side. The design, figure 88, is circular, the alternately colored quadrants forming two hourglass combinations. The double triangle, shown in figure 84, resembles a butterfly symbol, having a close likeness to a figure of this insect found on the Awatobi tablet above mentioned. This figure also resembles triangular designs painted on the walls of modern Hopi rooms and in cliff-dwellings (Cliff Palace). These figures present very remote likenesses to butterfly symbols and their identification as such is difficult.

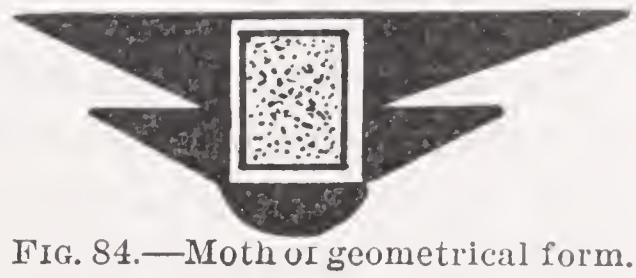


FIG. 84.—Moth of geometrical form.

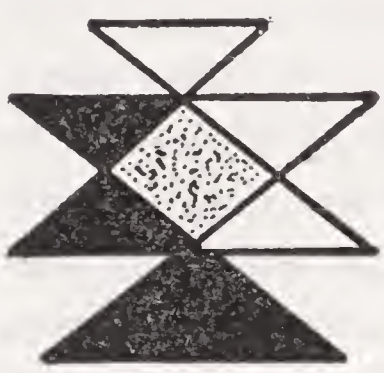


FIG. 85.—Geometrical form of moth.

FIG. 86.—Highly conventionalized butterfly.

FIG. 87.—Geometrical form of moth.

GEOMETRICAL DESIGNS

The geometrical designs on the pottery from Sikyatki consist of two well-recognized groups: (1) Purely ornamental or nonsymbolic geometrical figures, and (2) highly conventional life forms. Some of the figures of the second group may be geometrical representations of birds or other animals; but the former are simply embellishments used to beautify the objects on which they are painted. Purely decorative designs, not being symbolic, will not be specially considered, as they do not come within the scope of the present treatise. An interpretation of the significance of many of the second group of geometrical designs is not possible, although they probably represent animal forms.

FIG. 88.—Circle with triangles.

[1] The Butterfly in Hopi Myth and Ritual, fig. 61, *f*.
[2] Ibid., p. 586.

The strictly geometrical figures so frequently found on pottery from Sikyatki recall the linear decorations almost universal in ancient southwestern ware.

No one who has carefully compared specimens of decorated pottery from Sikyatki with examples from any other southwestern region could fail to be impressed with the differences in some of the geometrical designs from the two localities. Such designs on the Sikyatki ware are almost always rectangular, rarely curved. As compared with pottery from cliff-dwellings there is a paucity or entire absence of terraced designs in the ancient Hopi ware, while zigzags representing lightning are comparatively rare. The characteristic geometrical decorations on Sikyatki pottery are found on the outside of the food bowls, in which respect they are notably different from those of other ceramic areas. Designs on Sikyatki pottery show few survivals of preexisting materials or evolution from transfer of those on textiles of any kind. Such as do exist are so masked that they shed little light on current theories of art evolution.

The designs on ancient Hopi pottery are in the main mythological, hence their true interpretation involves a knowledge of the religious ideas and especially of such psychological elements as sympathetic magic, so prevalent among the Hopi of to-day. The idea that by the use of symbols man could influence supernatural beings was no doubt latent in the mind of the potter and explains the character of the symbols in many instances. The fact that the bowls on which these designs are painted were found with the dead, and contained food for the departed, implies a cult of the dead, or at least a belief in a future life.

Rain Clouds

The most constant geometric designs on Pueblo pottery are those representing the rain cloud, and from analogy we would expect to find the rain-cloud figures conspicuously on ancient Hopi pottery. We look in vain on Sikyatki ware for the familiar semicircular symbols of rain clouds so constant among the modern Hopi; nor do we find the rectangular terraced form which is equally common. These modifications were probably lately introduced into Hopiland by those colonists of alien clans who came after the destruction of Sikyatki, and consequently are not to be expected on its pottery. Their place was taken by other characteristitc forms closely allied to rectangular terraced figures from which hang parallel lines, representing falling rain in modern symbolism.[1] The typical Sikyatki rain-cloud symbol is terraced without rain symbols and finds its nearest relative on pottery derived from the eastern pueblo region.

[1] Introduced into the Hopi pueblos by colonists from the Rio Grande; its most conspicuous variant can be seen on the tablets worn in a masked dance called Humis (Jemez) Kachina.

The form of rain-cloud symbol on Sikyatki pottery may be regarded as characteristic of the Kokop clan which, according to legends, settled this ancient pueblo. Modified variants of this form of rain-cloud symbol occur on almost every specimen in the Sikyatki collection, and can be seen hanging from "sky-bands" with appended star signs or without such connections.

The most common Sikyatki symbol of a rain cloud is shown in figure 89 and plate 90, *f*, *g*. These rain-cloud designs rarely occur singly, being more often six in number, as if intended to represent the six cardinal points recognized in Hopi ceremonies. We find the Sikyatki rain-cloud symbols resembling somewhat those of the modern Zuñi, or figures of clouds found on the characteristic designs on Little Colorado ceramics. Somewhat similar angular terraced forms are almost universally used in eastern pueblos as rain-cloud symbols, but the semicircular forms (fig. 90) of modern Hopi ceremonials, being apparently a highly specialized modification, rarely occur on Sikyatki pottery.

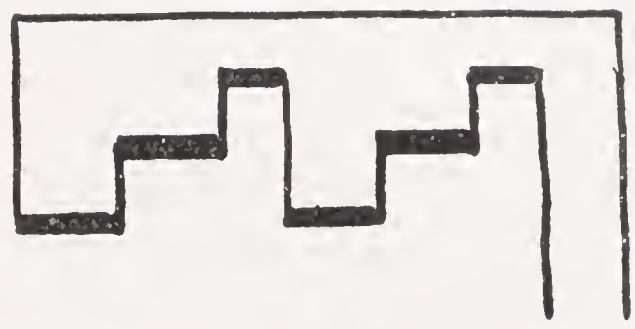


FIG. 89.—Rain cloud.

STARS

The star sign occurs as an equal armed cross formed by the approximation of four squares, leaving a central uncolored area. It is generally accompanied by a rain-cloud symbol or bird figures, although likewise found without them. We often find one arm of the component arms of the cross missing and two of the remaining arms adherent to a band; often these crosses have a circular enlargement at the junction of their arms. A simple equal armed cross is the sole decoration on the interior of numerous food bowls, and there are several examples of St. Andrew's crosses, the triangular arms of which have been interpreted as representing four conventionalized birds; no example of a cross with unequal arms has yet been found on Sikyatki pottery.

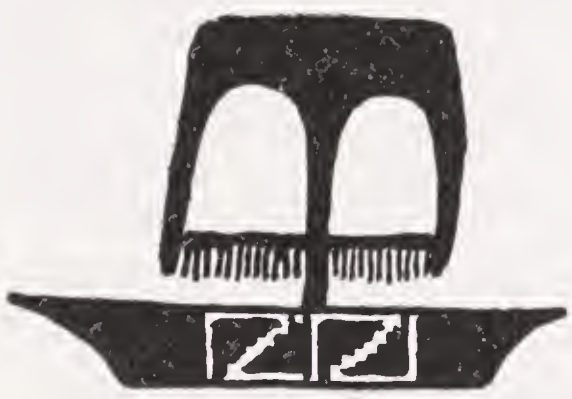


FIG. 90.—Rain cloud.

These crosses, like that with four arms representing the Sky god in modern Hopi symbolism, probably represent the Heart of the Sky. A similar cross is figured on paraphernalia used in modern Hopi rites or on altar slabs; when it is represented by a wooden frame, it is called *tokpela*, and hangs before the altar. The same object is sometimes attached horizontally to the top of the helmet of the

personification of the Sky god.[1] The swastika is rare in ancient pottery and was not found at Sikyatki, although a single example was dug up at Awatobi and a few others were obtained from the Little Colorado ruins.

A multiple cross, formed of three parallel lines crossing three others at an angle, generally accompanies certain conventionalized figures of birds and in one example there are two multiple crosses, one on one side and one on another of a moth or butterfly symbol. The multiple cross is supposed to represent six canes used in a game, and on a prehistoric decorated bowl from ancient Shongopovi,[2] we find what appears to be a highly conventionalized bird figure occupying one-half of the interior of the bowl, while four figures representing these canes appear on the other. The bird figure, in this instance, is interpreted as a gambler's god, or a representation of the god of chance.

Sun Emblems

The most conventionalized sun emblem is a circle or ring with attached feathers. The Sikyatki design (pl. 87, *b*) is a circle bearing on its periphery appendages believed to represent feathers, with accompanying lines, generally painted red, to represent the rays of the sun.[3]

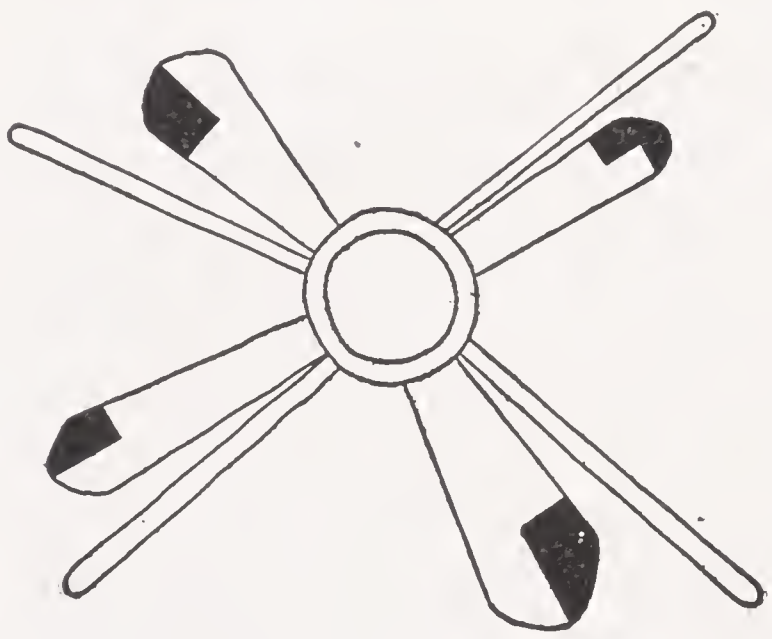


Fig. 91.—Ring with appended feathers.

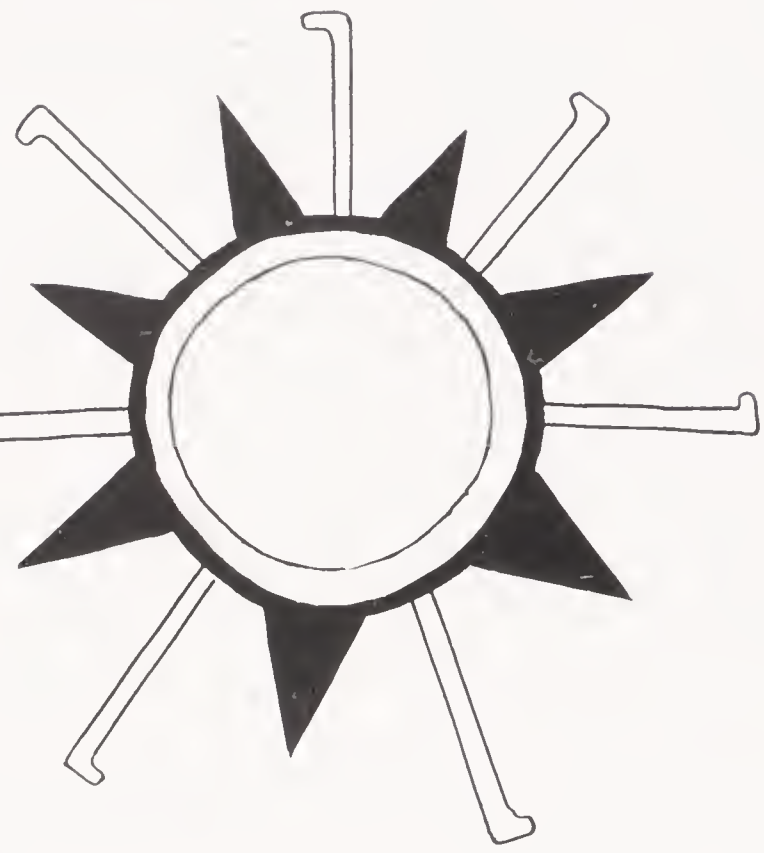
The identification of the bird whose feathers are used in sun emblems has not yet been made, although the position of similar feathers on the body of other bird designs suggests that they represent eagle feathers. The feather of the eagle is commonly associated with both ancient and modern pictures representing the sun. Thus we have on a vessel from Sikyatki in figure 91 a design bearing four feathers arranged at intervals a quadrant apart alternating with radiating lines. If we interpret this figure in the light of modern symbolism the circle

[1] One symbol of the Sky god has the form of a Lightning god. It has a single curved horn on the head, lightning symbols on the legs, and carries a wooden framework in one hand and a bull-roarer in the other.

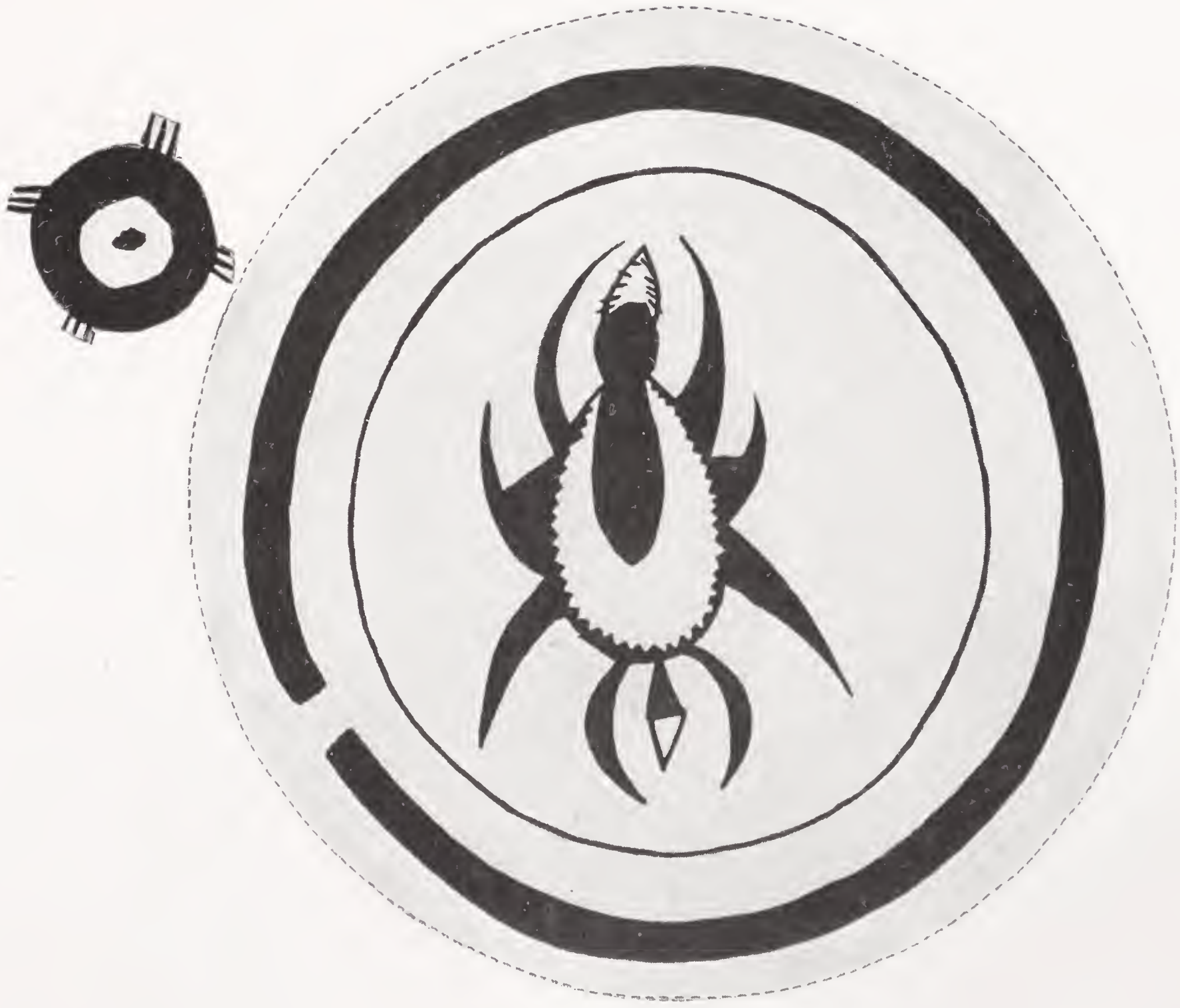
[2] *Twenty-second Ann. Rept. Bur. Ethn.*, pt. 1, fig. 74.

[3] In modern Hopi symbolism the sun is a disk with representations of eagle feathers around the periphery and radial lines at each quadrant, symbolic of the sun's rays. In disks worn on the back where real feathers are used the radial lines, or the sun's rays, are represented by horsehair stained red. In ceremonials the Sky god is personated by a bird whose figure occurs on Sikyatki pottery.

a



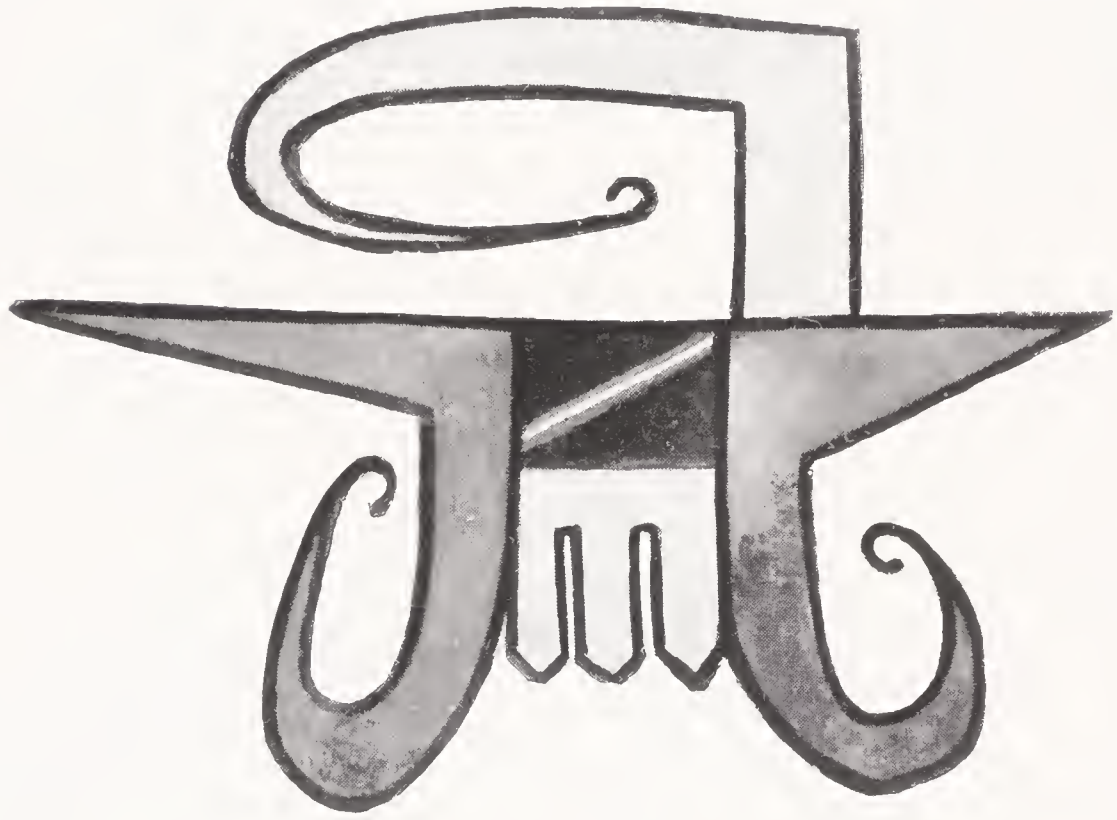
b



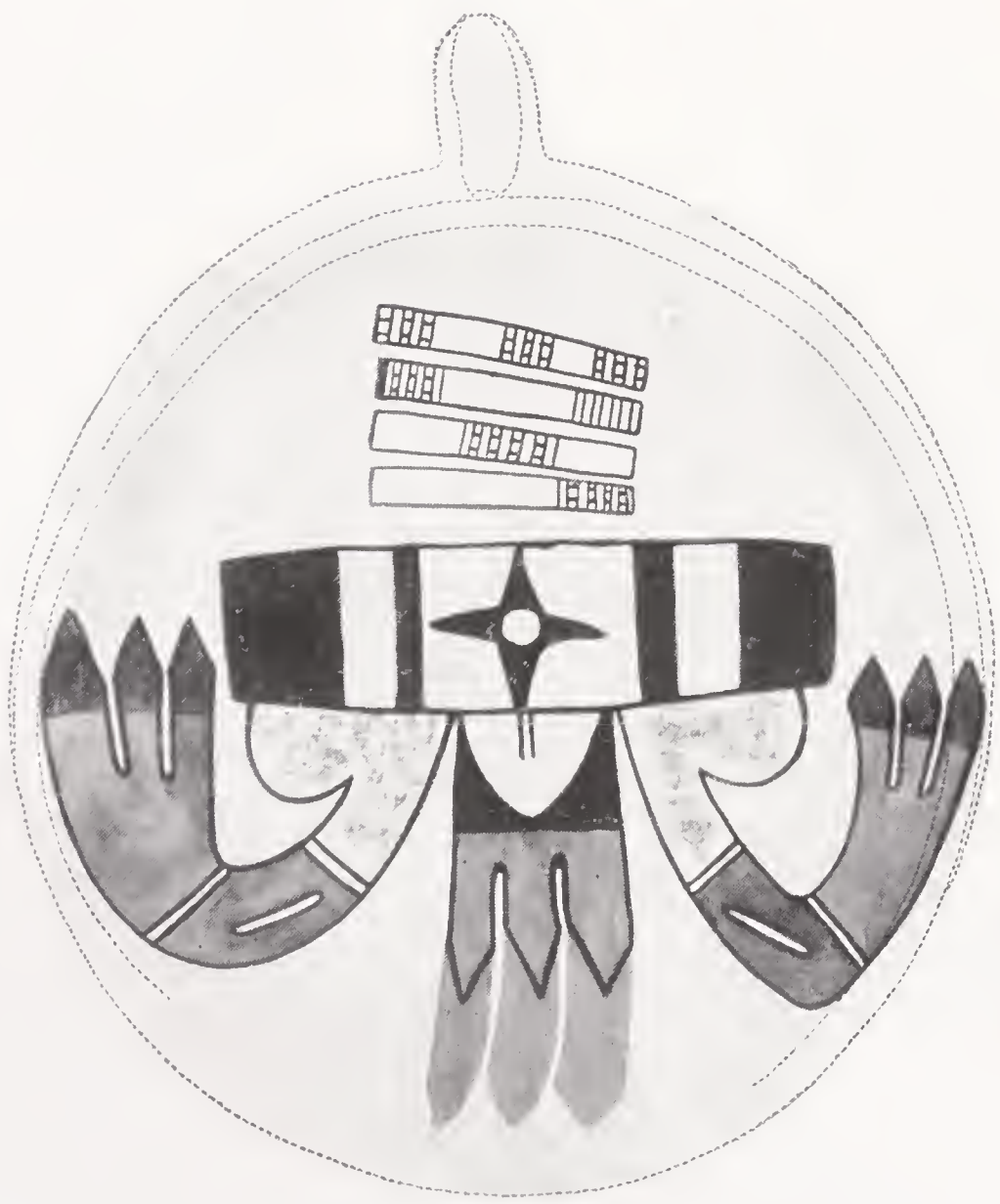
c

BIRD, SUN, AND SPIDER AND SUN SYMBOLS

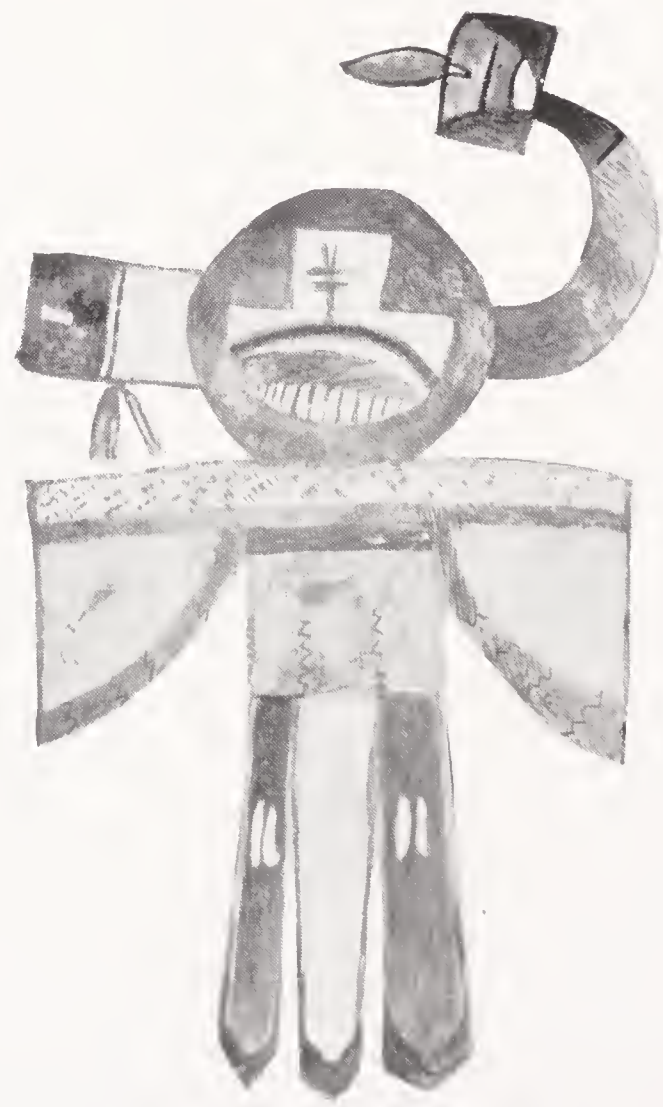
a



b



c



d

CONVENTIONALIZED BIRD FIGURES

would be regarded as the sun and the feathers would be identified as eagle feathers, while the lines might be considered to represent the red rays of the four cardinal points.

In a bowl found at old Shongopovi, a ruin inhabited at the same epoch as Sikyatki, the sun takes the form of a sky bird. In this design the ring figure is replaced by a bird with wings, tail, and a beak, evidently the sun bird, hawk, or eagle (pl. 88, *a*).

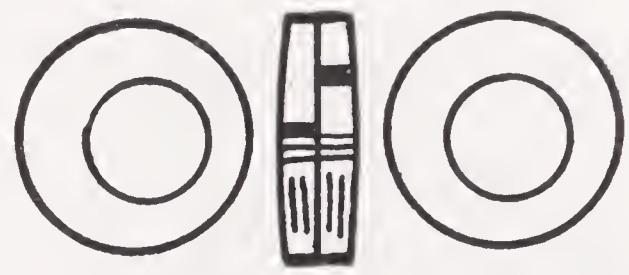


FIG. 92.—Two circles with figure.

A theoretical interpretation of plate 88, *b*, is facilitated by a comparison of it with the design painted on a bowl from the Wattron collection, now in the Field Columbian Museum. As this has all the parts represented in figure 75, the conclusion would naturally be that the intention of the artist was to represent a bird figure.

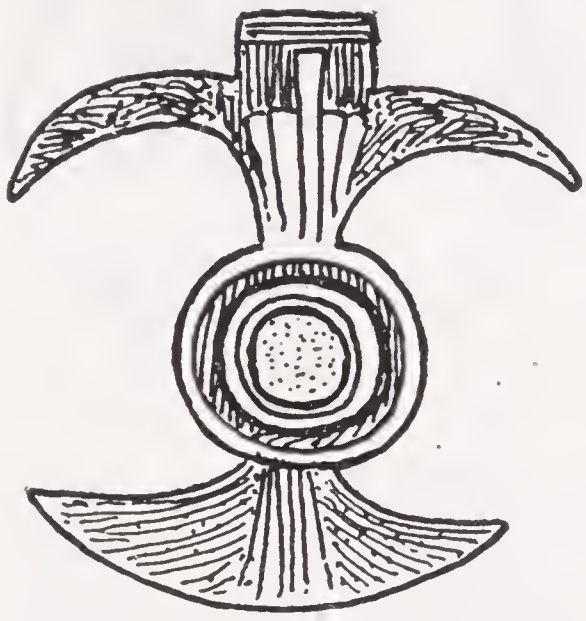


FIG. 93.—Sun with feathers.

Ring or circle shaped figures are found on several bowls from Sikyatki, and in one case (fig. 92) we find two circles side by side separated by a rectangular figure. The meaning of these rings and the accompanying design is not known. Concentric circles diametrically accompanied with two figures, one with a head and two lateral feathers, the other with the form of a hash-knife figure, are shown in figure 93.

In figure 94 the appendages of the ring design or sun emblem is much more complicated than any of the preceding. Each of the four quadrants has two appendages, a cluster with two feathers, and a curved body with a sickle-shaped extension, the whole giving a swastika-like appearance to the design. The interior of the circle is likewise complicated, showing a structure difficult to interpret. From comparisons with preceding figures this is likewise regarded as a sun emblem.[1]

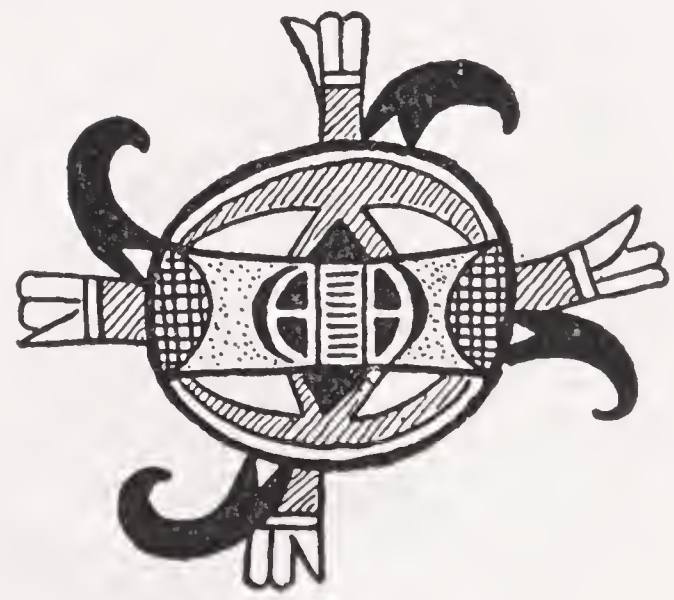


FIG. 94.—Sun symbol.

[1] In the Hopi ceremony, Powatawu, as performed at Oraibi, a picture representing the sun composed of a number of concentric circles of four different colors is made of sand on the kiva floor.

The ring or circle shown in figure 95 hangs from a band that may be likened to the sky-band of previous description.[1] A triangle[2] is attached to the upper side of this band, while appended to the ring itself there is a featherlike object corresponding to a bird's tail and wing. This figure is unique in the Sikyatki collection of ancient Hopi pictography.

FIG. 95. — Ring with appended feathers.

In figure 96 we find a leg appended to the lower side of the ring balanced by three wing feathers above or on the opposite side, two curved or crescentic extensions projecting from the rear, diametrically opposite which arises a curved body (head) with terminating sickle-shaped prolongation. This figure may be considered a bird design, having the tail twisted from a lateral to a vertical position and the wing raised from the body.

FIG. 96.—Ring figure with legs and appended feathers.

In figure 97 we find a similar ring still further modified, the appendages to it being somewhat different. The ring is here broader than the last, inclosing an area crossed by two lines forming a cross, with short parallel lines at the ends of each arm. There is a head showing a circular face with dots indicating eyes and mouth. The head bears a crest of feathers between two horns. Here we have in place of the appendage to the lower side an elongated curved projection extending to the left, balanced by a short, stumpy, curved appendage on the right, while between these appendages hang four parallel lines suggesting the highly conventional feathers of a tail. The horns with the crest of feathers between them recall the crest of the Sun

FIG. 97.—Sun emblem with appended feathers.

[1] If we interpret the sky-band as the path of the sun in the zenith the solar emblem hanging to it is significant.

[2] Some of the significant sun masks used by the Hopi have the mouth indicated by a triangle, others by hourglass designs.

god, of the Kachina clan, called Tunwup, a Sky god who flogs the children of modern Walpi.

The ring design in figure 98 has a bunch of three feathers in each quadrant, recalling the feathers of a sun emblem so well shown with other kinds of feathers in plate 76, *b*.

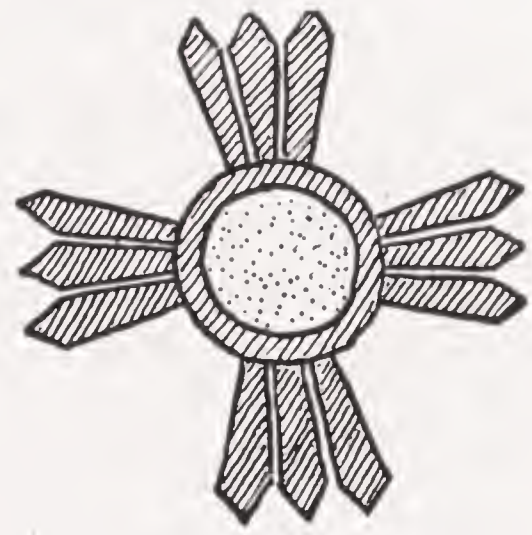


FIG. 98.—Sun symbol.

In figure 99 we have a circle with four appended bifurcated geometrical extensions projecting outward on the periphery, and recalling featherless tails of birds. This is also a highly conventionalized sun emblem reduced to a geometrical figure.

In connection with all these circular figures may be considered that shown in figure 92, the form of which is highly suggestive. In the various modifications above mentioned we detect two elements, the ring and its peripheral appendages, interpreted as feathers, head, feet, and other bird organs. Sometimes the ring predominates, sometimes the feathers, and sometimes a bird figure replaces all, the ring being lost or reduced in size. This variation is primitive and quite consistent with the Pueblo conceptions and analogies known to occur in Hopi ceremonial paraphernalia. This variation illustrates what is elsewhere said about the influence of the magic power on the pictorial art of Hopi.[1]

FIG. 99.—Sun symbol.

The sun, to the Hopi mind, is likewise represented by a bird, or a compound of both becomes a Sky-god emblem; the horned serpent is the servant of the Sky god.

We find among the modern Hopi several disks with markings and decorations of such a character that they are identified as representations of the sun. One of these is worn by the leader of the kachinas in a ceremony called the Powamû, an elaborate rite, the purpose of which is to purify from evil influences. This Sun god[2]

[1] Pictures made by prehistoric man embody, first, when possible. the power of the animal or thing represented, or its essential characteristics; and second, the realistic form, shape, or outline.

[2] Several Hopi clans celebrate in a slightly different way the return of their Sun god, which is known by different names among them. The return of the Sun god of the Kachina clan at Walpi, commonly called Ahül, is elsewhere described. Shalako, the Sun god of the Patki clans, was derived from the Little Colorado region, the same source from which the Zuñi obtained their personage of the same name. His return is celebrated on the East Mesa of the Hopi at Sichomovi, the "Zuñi pueblo among the Hopi." Pautiwa is a Sun god of Zuñi clans at Sichomovi and is personated as at Zuñi pueblo. Kwataka, or the Sun god whose return is celebrated at Walpi in the winter solstice, Soyaluna, is associated with the great plumed serpent, a personation derived from the peoples of the Gila or some other river who practice irrigation. Eototo is a Sikyatki Sun god, derived from near Jemez, and is celebrated by Keres colonists.

is called Ahül, and the symbolism of his mask, especially feathers attached to the head, suggests some of the Sikyatki designs considered above.

Rectangular Figures Representing Shrines

The word *pahoki*, prayer-stick house or "shrine," is applied by the modern Hopi to the receptacle, commonly a ring of stones, in which prayer offerings are deposited, and receives its name from the special supernatural personage worshiped. These shrines are regarded as sacred by the Hopi and are particularly numerous in the neighborhood of the Hopi mesas.[1] They are ordinarily simply rude inclosures made of stones or flat stone slabs set on edge, forming boxes, which may either be closed or open on one side. The simplest pictographic representation of such a shrine is the same as that of a house, or a circular or rectangular figure. A similar design is drawn in meal on the floor of the kiva or traced with the same material on the open plaza when the priest wishes to represent a house or shrine. Elaborate pictures made of different colored sands to represent gods are often inclosed by encircling lines, the whole called a house of the gods. Thus the sand picture on the Antelope altar of the Snake dance is called the house of the rain-cloud beings.[2] When reptiles are washed on the ninth day of the Snake dance they are said to be thrown into the house, a sand picture of the mountain lion. It is customary to make in some ceremonies not only a picture of the god worshiped, but also a representation of his or her house. The custom of adding a picture of a shrine to that of the supernatural can be seen by examining a series of pictures of Hopi kachinas. Here the shrine is a rain-cloud symbol introduced to show that the house of the kachina represented is a rain cloud.

Sikyatki bowls decorated with figures identified as supernaturals often bear accompanying designs which may, from comparative reasoning, be interpreted as shrines of the supernatural being depicted. They have at times a form not unlike that of certain sand pictures, as in the case of the curved figure accompanying a highly conventionalized plumed serpent. A great variety of figures of this kind are found on Sikyatki bowls,[3] and often instead of being a rectangular figure they may be elongated more like a prayer offering.

The rectangular figure that accompanies a representation of a great horned serpent (fig. 100) may be interpreted as the shrine house of that monster, and it is to be mentioned that this shrine appears to be surrounded by radial lines representing curved sticks

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[1] Fewkes, Hopi Shrines Near the East Mesa, Arizona, pp. 346–375.

[2] The sand picture made by the Antelope priest is regarded as a house of the rain gods depicted upon it.

[3] *Seventeenth Ann. Rept. Bur. Amer. Ethn.*, pt. 2.

like those set around sand pictures of the Snake and Antelope altars of the Snake ceremonies at Walpi.[1]

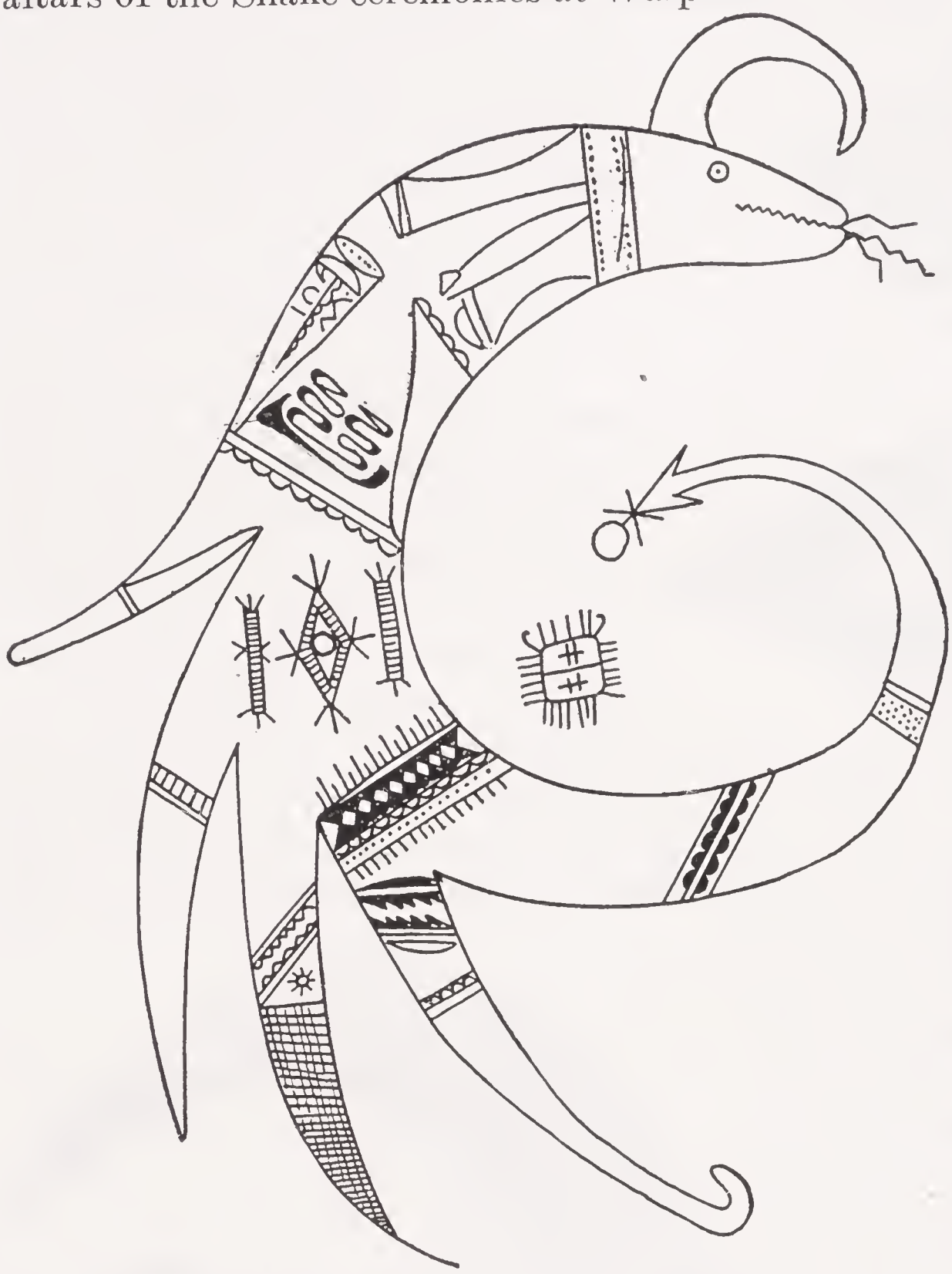
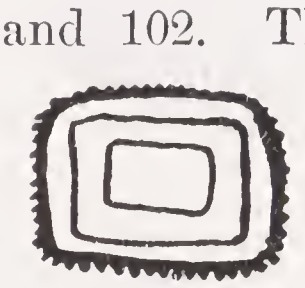


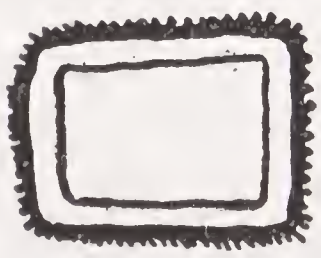
FIG. 100.—Horned snake with conventionalized shrine.

It is suggested that the figure below the mountain sheep (see fig. 18) and the circles with dots accompanying the butterfly and bird designs may also represent shrines. Attention is also called to the fact that each of the six animal figures of the elaborate butterfly vase (pl. 90, *c*) is accompanied by a rectangular design representing a shrine in which feathers are visible.

The general forms of these shrines are shown in figures 101 and 102. The one shown in figure 103 is especially instructive from its association with a highly conventionalized animal.



a



b

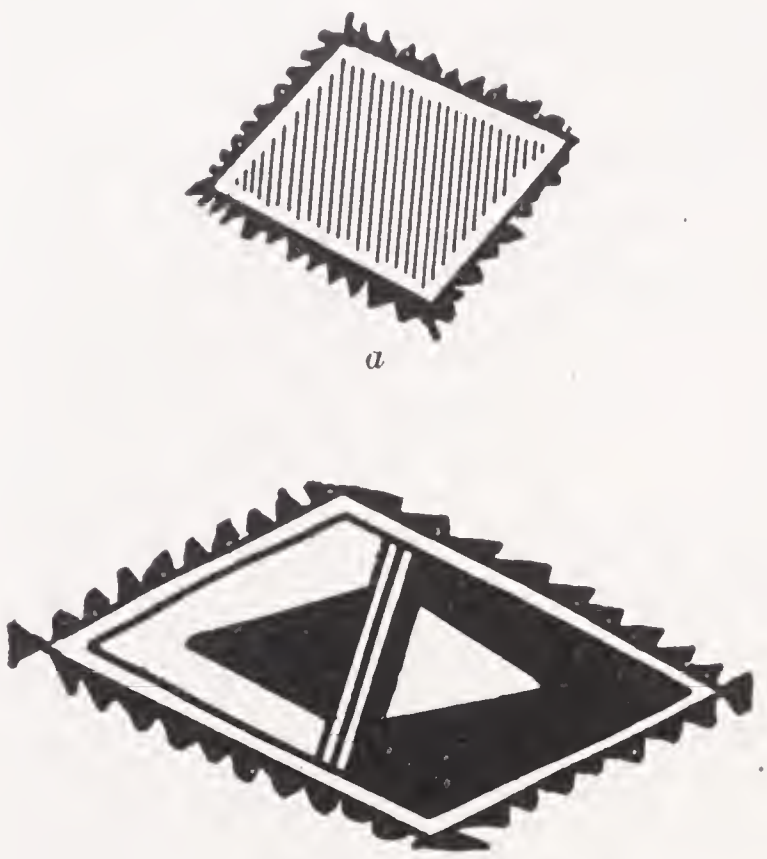
FIG. 101.—Shrine.

The Sikyatki epoch of Hopi ceramics is more closely allied to early Keresan[2] than to ancient Tanoan, and has many likenesses to modern Keresan pottery. In fact, none of the distinctive figures have yet been found on true Tanoan ware in any great numbers. There appear also no evidences of incre-

[1] The author has a drawing of the Snake altar at Michongnovi by an Indian, in which these crooks are not represented vertically but horizontally, a position illustrating a common method of drawing among primitive people who often represent vertical objects on a horizontal plane. An illustration of this is seen in pictures of a medicine bowl where the terraces on the rim normally vertical are drawn horizontally.

[2] In using this term the author refers to an extreme area in one corner of which still survive pueblos, the inhabitants of which speak Keres.

ments peculiar to the Little Colorado culture center of which Zuñi is the modern survival; consequently we look in vain for evidence of early communication between these two centers; possibly Sikyatki fell before Zuñi attained any prominence in the Little Colorado area.[1]



a

b

FIG. 102.—Shrine.

SYMBOLS INTRODUCED FROM SAN JUAN RIVER SETTLEMENTS

Although the majority of Hopi priests declare that the earliest clan to settle Walpi was the Bear, coming from the east, by far the largest number of early colonists are said to belong to the Snake people which came from Tokonabi and other great settlements on tributaries of the San Juan in northern Arizona. The route of their migration is fairly well known from legendary sources supported in late years by some limited excavations that have been made in ruins along its course, so that we know something of the character of the Snake pottery and the symbols, which these early colonists brought to the Bear settlement at the base of the East Mesa. These are not unlike those found along the San Juan and its tributaries from the Mesa Verde to Wukoki near the Black Falls on the Little Colorado, west of the Hopi Mesa.

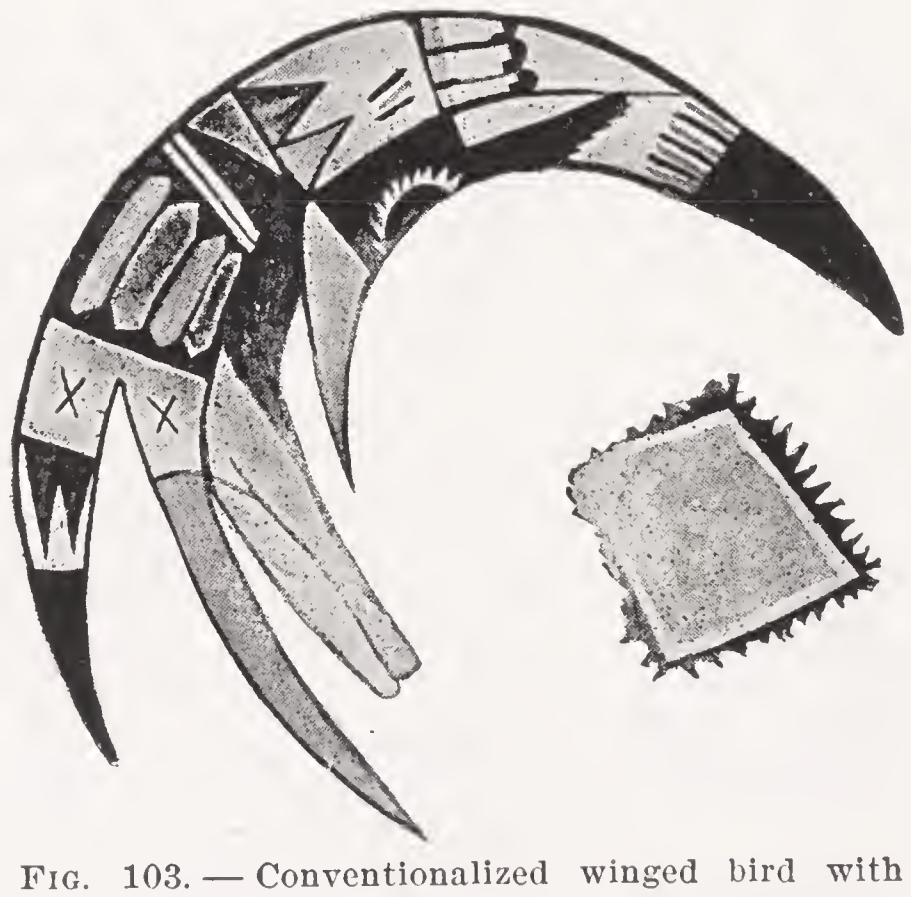


FIG. 103. — Conventionalized winged bird with shrine.

This ware is commonly either black and white, or red, and can be readily distinguished from that of Sikyatki by the wealth of geometrical decorations and the poverty of such animal figures as birds, reptiles, and insects. The designs of that early epoch appear to be uniform and hardly distinctive from those that occur in all parts of the Southwest.

[1] There is no published evidence in Zuñi legends that Sikyatki received increments from that pueblo.

We may judge of the character of the symbols and designs on pottery from the San Juan and from the ruins of Wukoki on the Black Falls of Little Colorado. It is characterized by an abundance of geometric figures and an almost total absence of life forms or painted figures of men and animals. The pottery is thin, well made, and sometimes colored red, but the majority of specimens are gray or black-and-white ware not especially different from a widespread type occurring pretty generally throughout the Southwest. Coiled and incised ware is more abundant than smooth painted, but these are not as varied in form as later examples. There is no evidence available that there was any very great difference between the Hopi pottery decorations of the first epoch and that of contemporary time in the Southwest. When the Snake clans arrived at Walpi they found the village of Bear people living on the terrace at the base of the East Mesa, possessed of a symbolism like that of Sikyatki. The combined clans, Bear and Snake, were later joined by the Horn and Flute, and it is not unlikely that some of the likenesses between the pottery symbols of the settlement on the terrace below Walpi and Sikyatki may have developed about this time.[1]

The designs on the ceramics of the Snake clans are best illustrated by the prehistoric pottery from ruins and cliff-dwellings in Utah and along the San Juan area, where geometrical patterns far outnumber those representing life forms. This does not deny that many of the pieces of pottery from this region are finely made, equal in technique perhaps to some of the Sikyatki, but the geometric designs on San Juan pottery and that from Sikyatki are radically different. This difference conforms with tradition that the Snake clans left their homes at Tokonabi, in the San Juan region, and came to Hopi after the foundation of Sikyatki, which had probably developed its beautiful ceramic art before Walpi was settled. There is no evidence that the potters of the Snake clan ever introduced any modification in the symbolic decoration of pottery by the women of Sikyatki.

Symbols Introduced by the Snake People

The designs on pottery taken from prehistoric ruins of pueblos or villages once inhabited by the Snake clans claim the archeologist's especial attention. These clans were the most important early additions to the Hopi villages and no doubt influenced early Hopi symbolism. There is little trace in early pottery that can be recognized as peculiar to the Snake. The Snake clans formerly lived at Betatakin, Kitsiel, and neighboring ruins.

[1] Since the author's work at Sikyatki, excavations have been made by the Field Columbian Museum at this ruin, but nothing bearing on the relations of symbols has been published so far as known to the writer.

Among many significant differences that occur between the designs on pottery from the ruins in Navaho National Monument and those of Sikyatki may be mentioned the rarity of bird designs and the conventional feathers above described. Parallel lines and triangles have been found on the pottery from Kitsiel and Betatakin. Terraced figures are common; spirals are rare. Pottery designs from this region are simpler and like those of the Mesa Verde cliff-houses and the ruins along the San Juan River. Not only do the designs on prehistoric Sikyatki pottery have little resemblance to those from Tokonabi, a former home of the Snake clan, but the pottery from this region of Arizona is of coarser texture and different color. It is the same as that of the San Juan area, the decorations on which are about uniform with those from the Mesa Verde and Chelly Canyon. The best vases and bowls are of red or black-and-white ware.

In the pottery symbols of the clans that lived at Tokonabi (Kitsiel, Betatakin, etc.) the archaic predominated. The passage architecturally from the fragile-walled dwelling into Prudden's pueblo "unit type" had taken place, but the pottery had not yet been greatly modified. Even after the Snake clans moved to Wukoki, near the Black Falls of the Little Colorado, we still find the survival of geometrical designs characteristic of the prepuebloan epoch. Consequently when the Snake clans came to Walpi and joined the Hopi they brought no new symbols and introduced no great changes in symbols. The influence of the clans from the north was slight—too small to greatly influence the development of Hopi symbolism.

TANOAN EPOCH

The Tanoan epoch in the chronology of Hopi pottery symbolism is markedly different from the Keresan. It began with the influx of Tanoan clans, either directly or by way of Zuñi and the Little Colorado, being represented in modern times by the early creations of Hano women, like Nampeo. It is clearly marked and readily distinguished from the Sikyatki epoch, being well represented in eastern museums by pottery collected from Hano, the Tewan pueblo on the East Mesa.

Migrations of Tanoan clans into the Hopi country began very early in Hopi history, but waves of colonists with Tanoan kinship came to Walpi at the close of the seventeenth century as a result of the great rebellion (1680), when the number of colonists from the Rio Grande pueblos was very large. The Badger, Kachina, Asa, and Hano clans seem to have been the most numerous and important in modifying sociological conditions, especially at the East Mesa of the Hopi. Some of these came directly to Walpi, others entered by

way of Zuñi, and still others by way of Awatobi. They brought with them Tanoan and Keresan symbolism and Little Colorado elements, all of which were incorporated. The Tanoan symbols are very difficult to differentiate individually but created a considerable modification in the artistic products, as a whole.

The symbolism that the colonists from the Little Colorado settlements brought to Walpi was mixed in character, containing certain Gila Valley elements. Among the last-mentioned were increments derived directly from Zuñi, as shown in the symbolism of their pottery. Among the most important thus introduced were contributions of the Asa, Kachina, Badger, and Butterfly clans. The most important element from the Little Colorado clans that originally came from the Gila Valley (Palatkwabi) are those connected with the plumed serpent.[1] It is possible to trace successive epochs in the history of ceramic decoration in the Little Colorado ruins and to identify, in a measure, the clans with which these epochs were associated, but to follow out this identification in this paper would take me too far afield and lead into a discussion of areas far distant from the Hopi, for it belongs more especially to the history of ceramic decorations of Zuñi decoration and composition.[2] In the present article all the Little Colorado influences are treated as belonging to the Tanoan epoch, which seems to have been the dominant one in the Little Colorado when emigration, comparatively modern in time, began to Hopi.

Symbols Introduced from the Little Colorado

After the destruction of Sikyatki there was apparently a marked deterioration in the excellence of Hopi ceramics, which continued as late as the overthrow of Awatobi, when the Sikyatki epoch ceased. Shortly before that date and for a few years later there was a notable influx of foreigners into Hopiland; a number of southern clans from the Little Colorado successively joined the Hopi, bringing with them cultural conceptions and symbolic designs somewhat different from those existing previously to their advent. Among these clans are those known in migration legends as the Patki peoples. Although we can not distinguish a special Patki epoch in Hopi ceramics, we have some ideas of the nature of Patki symbolism from large collections from Homolobi, Chevlon, and Chavez Pass.

[1] The Tanoan people (clans) also introduced a horned snake, but different in symbolism from that of the Patki clans.

[2] The oldest pottery in the Zuñi Valley belongs to the same group as that of the oldest Little Colorado ruins and shows marked Gila Valley symbolism. The modern pottery of Zuñi is strongly influenced by Tanoan characters. As these have been transmitted to Hopi they are considered under the term "Tanoan epoch," derived from Little Colorado settlements to which Zuñi culturally belongs.

From traditions and ceremonial objects now in use we also know something of the nature of the objective symbols they introduced into Walpi, and we can detect some of these on pottery and other objects used in ceremonies at Walpi. Some of these symbols did not come directly from the Little Colorado ruins, but went first to Awatobi and from there to Walpi [1] after the destruction of the former pueblo in the autumn of the year 1700. The arrival of southern clans at the East Mesa with their characteristic symbols occurred approximately in the seventeenth century, about 200 years after the date of the discovery of Hopi by Tovar. Awatobi received the Rabbit, Tobacco, and other clans from this migration from the south between the years 1632 and 1700, and Walpi received the Patki shortly after or at the same time the Hano clans came from the far east. The similarities in ancient pottery from the Little Colorado and that belonging to the Sikyatki epoch can not be ascribed to anything more profound than superficial contact. It is not probable that the ancient pottery of Awatobi or that of Kawaika and other Keres pueblos on the Awatobi mesa or in the adjacent plain was modified in any considerable degree by incoming clans from the south, but survived the Sikyatki epoch a century after Sikyatki had been destroyed.

The advent of the clans from the Little Colorado into the Hopi country was too late to seriously affect the classic period of Hopi ceramics; it appears also not to have exerted any great influence on later times. Extensive excavations made at Homolobi, Chevlon, and Chavez Pass have revealed much pottery which gives a good idea of the symbolism characteristic of the clans living along this valley, which resembles in some respects the classic Hopi pottery of the time of Sikyatki, but several of these likenesses date back to a time before the union of the Hopi and Little Colorado clans. As a rule the bird figures on pottery from Homolobi, Chevlon, Chavez Pass, and other representative Little Colorado ruins are more realistic and less conventionalized and complex than those from Sikyatki. The peculiar forms of feathers found so constantly in the latter do not occur in the former, nor does the sky-band with its dependent bird figure ever occur on Little Colorado ware. We are here dealing with less-developed conventionalism, a cruder art, and less specialized symbolism. Even if the colors of the pottery did not at once separate them, the expert can readily declare whether he is dealing with a bowl from Sikyatki or Homolobi. There are, to be sure, likenesses, but well-marked differences of local development. The resemblances and differences in the case of bird figures on prehistoric Hopi ware and that from the ruins on the Little Colorado can be readily shown by considering figures 105, 106, and 107, found at Homolobi and Chevlon, and

[1] Pakatcomo in the plain below Walpi was their first Hopi settlement.

the corresponding preceding bird figures. It may be interesting to instance another example. Figure 104 shows a lateral view of a bird with wings extended, bearing marginal dentations representing feathers on the breast and a tail composed of four triangular feathers and two eyes, each with iris and pupil. The upper and lower jaws in this figure are extended to form a beak, as is customary in bird designs from the Little Colorado ruins, but never found at Sikyatki. In figure 105 we have another lateral view of a characteristic bird design

FIG. 104.—Lateral view of bird with double eyes.

from the Little Colorado region, and figures 106 and 107 show hourglass bodies, a special feature of the same region.

In the same way many other distinctive characteristics separating figures of animals from the two regions might be mentioned. Those above given may suffice to show that each is distinctive and in a way specialized in its development, but the main reason to believe that the clans from the Little Colorado never affected the symbolism of Sikyatki is the fact that the latter ruin was destroyed before these clans joined the Hopi villages.

The ruins Homolobi and Chevlon were probably inhabited well into historic times, although there is no archeological evidence that artifacts from them were modified by European influences. The symbolism on pottery shows that their culture was composite and seems to have been the result of acculturation from both south and east. Some of the clans, as the Tobacco, that peopled these settlements joined Awatobi before its overthrow, while others settled at Pakatcomo, the ruins of which near Walpi are still visible, and later united with the people of the largest village of the East Mesa. So far as known, Sikyatki had been destroyed before any considerable number of people had entered the Hopi country from the Little Colorado,[1] the event occurring comparatively late in history.

FIG. 105.—Lateral view of bird with double eyes.

The pottery from the Little Colorado differs from prehistoric Hopi ware much less with respect to geometrical designs than life forms. The break in the encircling line, or, as it is called, the life gate, which is almost universally found on the ancient Hopi vases, bowls, dippers, and other objects, occurs likewise on pottery from Little Colorado ruins. Some of the encircling lines from this region have more than one break, and in one instance the edges of the break have appendages, a rare feature found in both prehistoric Hopi and Little Colorado ware.[2]

The influence of Keres culture on Zuñi may be shown in several ways, thus: A specimen of red ware from a shrine on Thunder Mountain, an old Zuñi site, is decorated with symbolic feathers recalling those on Sikyatki ware ascribed to eastern influence. The nonappearance of Keres and Tewa symbols on ancient pottery from the Zuñi Valley ruins, Heshotauthla and Hálonawan, and their

[1] As has been pointed out, the designs on ancient Zuñi ware are closely related to those of ruins farther down the Little Colorado, and are not Hopi. Modern Zuñi as well as modern Hopi pueblos were influenced by Keres and Tewa culture superimposed on the preexisting culture, which largely came from the Gila.

[2] No invariable connection was found in the relative position of this break and figures of birds or other animals inclosed by the broken band. The gaps in different encircling bands on the same bowl are either diametrically opposite each other or separated by a quadrant, a variation that would appear to indicate that they were not made use of in a determination of the orientation of the vessel while in ceremonial use, as is true of certain baskets of modern Navaho.

existence in the mountain shrine above mentioned, implies that the latter settlement is more modern, and that the eastern clans united with preexisting Little Colorado clans comparatively late in its history. The first settlements in Zuñi Valley were made by colonists from the Gila. There are several ceremonies in the Walpi ritual which, like the New Fire, although immediately derived from Awatobi, came originally from Little Colorado pueblos, and other cere-

FIG. 106.—Bird with double eyes.

monies came directly to Walpi from the same original source. Among the former are those introduced by the Piba (Tobacco) clan, which brought to Walpi a secret fraternity called the Tataukyamu. This brotherhood came directly from Awatobi, but the Tobacco clan from which it was derived once lived in a pueblo on the Little Colorado, now a ruin at Chevlon, midway between Holbrook and Winslow.[1] The identification of the Chevlon ruin with the historic

[1] The author has the following evidence that the inhabitants of the village at Chevlon were the historic Chipias. The Hopi have a legend that the large ruin called Tcipiaiya by the Zuñi was also situated on a river midway between Walpi and Zuñi. The Hopi also say that the Chevlon pueblo was inhabited by the Piba (Tobacco) clan and that the Awatobi chief, Tapolo, who brought the Tataukyamu fraternity to Walpi from Awatobi, belonged to the Tobacco clan. The Tewa name of the Tataukyamu is Tcipiaiyu, or "men from Tcipia."

Chipias has an important bearing on the age of the Little Colorado ruins, for Padre Arvide, a Franciscan missionary, was killed in 1632 by the Chipias, who lived west of Zuñi. In other words, their pueblo was then inhabited.

We know that the Piba joined Awatobi before 1700, or the year it was destroyed; consequently the desertion of the Chevlon ruin (Chipiaya, or Tcipiaiya) evidently occurred between 1632 and 1700,

FIG. 107.—Two birds with rain clouds.

not so much on account of Apache inroads as from fear of punishment by the Spaniards.[1] As no clans from the other large pueblo on the Little Colorado or Homolobi joined Awatobi, we can not definitely fix the date that this group fled to the north, but it was probably not long after the time the Chevlon clans migrated to Awatobi, from which it follows that the Little Colorado settlements were inhabited up to the middle of the seventeenth century. While the

[1] It is known from an inscription on El Morro that a punitive expedition to avenge the death of Father Letrado was sent out under Lujan in the spring of 1632, hence the guilty inhabitants may have abandoned their settlement and departed for Hopi at about that time.

Little Colorado clans did not influence the Sikyatki pottery, they did affect the potters of Awatobi to a limited extent and introduced some symbols into Walpi in the middle of the seventeenth and eighteenth centuries. Among these influences may be mentioned those derived from Awatobi after its destruction in 1700. It is not possible to state definitely what modifications in pottery symbols were introduced into Walpi by the potters of the clans from Awatobi and the Little Colorado. Possibly no considerable modification resulted from their advent, as there was already more or less similarity in the pottery from these geographical localities. The southern clans introduced some novelties in ceremonies, especially in the Winter Solstice and New-fire festivals and in the rites of the Horned Serpent at the Spring Equinox.

Symbols Introduced by the Badger and Kachina Clans

As the clans which came to the Hopi country from Zuñi were comparatively late arrivals of Tewa colonists long after the destruction of Sikyatki, their potters exerted no influence on the Sikyatki potters. The ancient Hopi ceramic art had become extinct when the clans from Awatobi, the pueblos on the Little Colorado, and the late Tewa, united with the Walpi settlement on the East Mesa. The place whence we can now obtain information of the character of the symbolism of the Asa, Butterfly, Badger, and other Tewan clans is in certain ceremonies at Sichomovi, a pueblo near Walpi, settled by clans from Zuñi and often called the Zuñi pueblo by the Hopi. One of the Sichomovi ceremonies celebrated at Oraibi and Sichomovi on the East Mesa, in which we may find survivals of the earliest Tewa and Zuñi symbolism, is called the Owakülti. The Sichomovi variant of the Owakülti shows internal sociologic relation to the Butterfly or Buli (Poli) clan resident in Awatobi before its fall. This statement is attested by certain stone slabs excavated from Awatobi mounds, on which are painted butterfly symbols. The Walpi Lalakoñti, first described by the author and Mr. Owens in 1892, has also survivals of Awatobi designs. It appears that while it is not easy to trace any of the rich symbolism of Awatobi directly into Walpi pottery, it is possible to discover close relations between certain Awatobi symbols and others still employed in Walpi ceremonials. Sikyatki and Awatobi were probably inhabited synchronously and as kindred people had a closely allied or identical symbolism; there is such a close relation between the designs on pottery from the two ruins that Awatobi symbols introduced into Walpi have a close likeness to those of Sikyatki.[1]

[1] The Buli (Poli) clan is probably Tewa, as the word indicates, which would show that Tewa as well as Keres clans lived at Awatobi. No legend mentions Buli clans at Sikyatki, but several traditions locate them at Awatobi.

The natural conservatism in religious rites of all kinds has brought it about that many of the above-mentioned designs, although abandoned in secular life of the Hopi, still persist in paraphernalia used in ceremonies. It is therefore pertinent to discuss some of these religious symbols with an idea of discovering whether they are associated with certain clans or ruins, and if so what light they shed on prehistoric migrations. In other words, here the ethnologists can afford us much information bearing on the significance of prehistoric symbols.

One great difficulty in interpreting the prehistoric pictures of supernaturals depicted on ancient pottery by a comparison of the religious paraphernalia of the modern Hopi is a complex nomenclature of supernatural beings that has been brought about by the perpetuation or survival of different clan names for the same being even after union of those clans. Thus we find the same Sky god with many others all practically aliases of one common conception. To complicate the matter still more, different attributal names are also sometimes used. The names Alosaka, Muyinwu, and Talatumsi are practically different designations of the same supernatural, while Tunwup, Ho, and Shalako appear to designate the same Sky-god personage. Cultus heroines, as the Marau mana, Shalako mana, Palahiko mana, and others, according as we follow one or another of the dialects, Keres or Tewa, are used interchangeably. This diversity in nomenclature has introduced a complexity in the Hopi mythology which is apparent rather than real in the Hopi Pantheon, as their many names would imply.[1] The great nature gods of sky and earth, male and female, lightning and germination, no doubt arose as simple transfer of a germinative idea applied to cosmic phenomena and organic nature. The earliest creation myths were drawn largely from analogies of human and animal birth. The innumerable lesser or clan gods are naturally regarded as offspring of sky and earth, and man himself is born from Mother Earth. He was not specially created by a Great Spirit, which was foreign to Indians unmodified by white influences.

As the number of bird designs on Sikyatki pottery far outnumber representations of other animals it is natural to interpret them by modern bird symbols or by modern personations of birds, many examples of which are known to the ethnological student of the Hopi.

In one of a series of dances at Powamû, which occurs in February, men and boys personate the eagle, red hawk, humming bird, owl, cock, hen, mocking bird, quail, hawk, and other birds, each appropriately dressed, imitating cries, and wearing an appropriate mask

[1] A unification of names of these gods would have resulted when the languages of the many different clans had been fused in religions, as the language was in secular usage. The survival of component names of Hopi gods is paralleled in the many ancient religions.

of the birds they represent. In a dance called Pamurti, a ceremony celebrated annually at Sichomovi, and said to have been derived from Zuñi, personations of the same birds appear, the men of Walpi contributing to the performance. Homovi, one of the Hopi Indians who took part, made colored pictures representing all these birds, which may be found reproduced in the author's article on Hopi katcinas.[1]

In the Hopi cosmogony the Sky god is thought to be father of all gods and human beings, and when personations of the subordinate supernaturals occur they are led to the pueblo by a personator of this great father of all life. The celebrations of the Powamû, at the East Mesa of the Hopi, represent the return of the ancestors or kachinas of Walpi, while the Pamurti is the dramatization of the return of the kachinas of Sichomovi whose ancestors were Zuñi kin.

Life figures or animal forms, as birds, serpents, and insects, depicted on Little Colorado pottery differ considerably from those on Sikyatki ware. Take, for instance, bird designs, the most abundant life forms on ancient pueblo pottery on the Little Colorado, as well as at Sikyatki. It needs but a glance at the figures of the former to show how marked the differences are. The leader of the kachinas in the Powamû, which celebrates the return of these ancestral gods to the pueblo, Walpi, wears an elaborate dress and helmet with appended feathers. He is led into the village by a masked man personating Eototo.[2]

Symbols Introduced from Awatobi

The women saved at Awatobi in the massacre of 1700, according to a legend, brought to Walpi the paraphernalia of a ceremony still observed, called the Mamzrauti. Naturally we should expect to find old Awatobi symbolism on this paraphernalia, which is still in use. The cultus heroine of the Mamzrauti is the Corn-mist maid, known by the name of Shalako mana or Palahiko mana.[3] We have several representations of this maid and their resemblance to the pictures of Shalako mana depicted by Hano potters would imply a common Tanoan origin.

Shalako Mana

The most common figure on the third epoch of Hopi pottery, commonly called modern Tewa and manufactured up to 1895 by Nampeo, a Hano potter, is a representation of the Corn maid, Shalako mana,

[1] *Twenty-first Ann. Rept. Bur. Amer. Ethn.*

[2] Ibid., p. 76. Eototo, also called Masauû, was the tutelary of Sikyatki, as Alosaka or Muyinwu was of Awatobi.

[3] A somewhat similar personage to Shalako mana in Aztec ceremonies was called Xalaquia (Shalakia).

who, as shown, is the same personage as Marau mana and Palahiko mana in the festival of the Mamzrauti derived from Awatobi. The symbol of this goddess is instructive and easily recognized in its many variations. Her picture on Hano pottery is shown in figure 108.

The most striking features of her symbolism, brought out in plate 89, are terraced bodies representing rain clouds on the head, an ear of maize symbol on the forehead, curved lines over the mouth, chevrons on the cheeks, conventionalized wings, and feathered garment. It is also not uncommon to find carved representations of

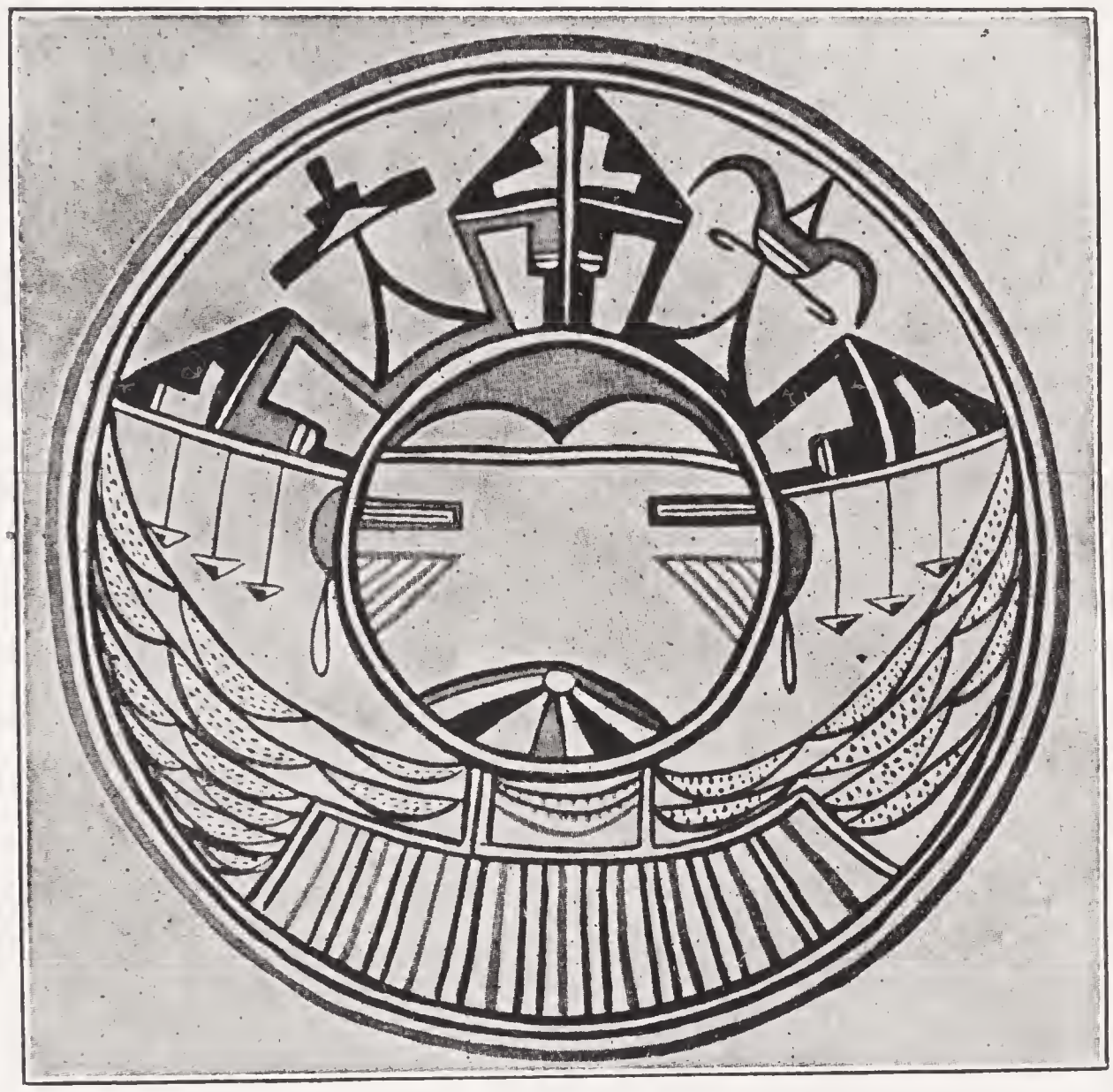
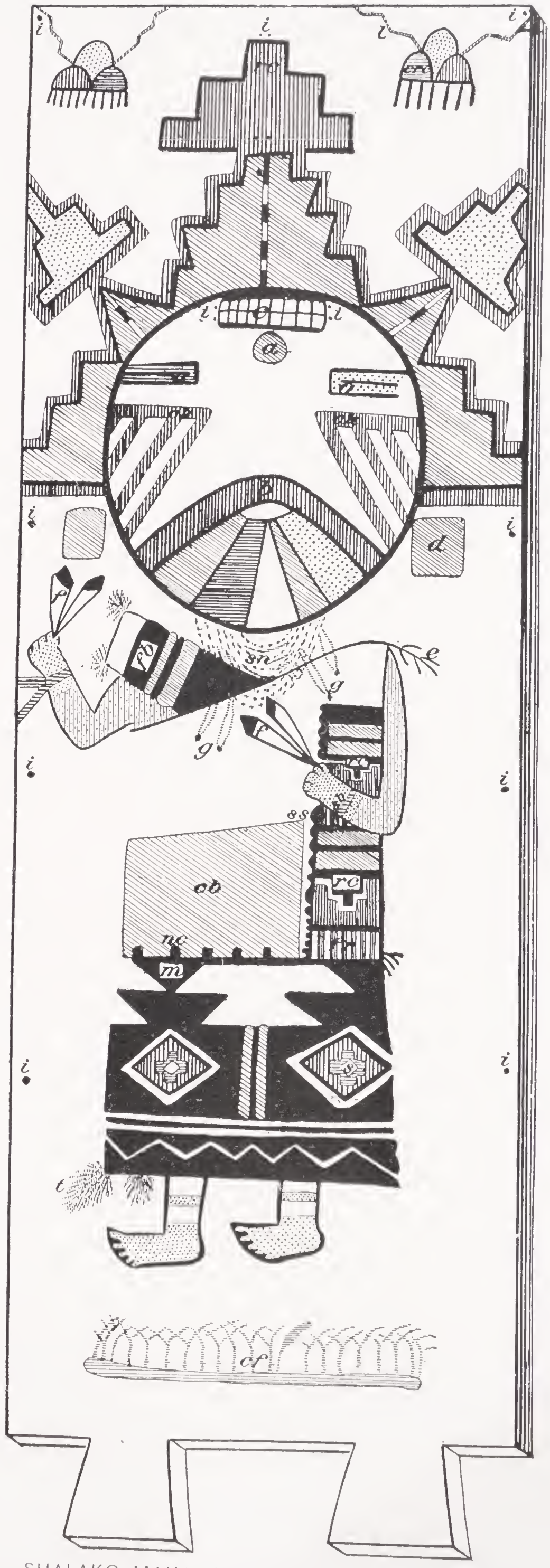


FIG. 108.—Head of Shalako mana, or Corn maid.

squash blossoms occupying the same positions as the whorls of hair on the heads of Hopi maidens.

The Shalakotaka male is likewise a common design readily recognized on modern pottery. Particularly abundant are figures of the mask of a Kohonino god, allied to Shalako, which is likewise called a kachina, best shown in paraphernalia of the Mamzrauti ceremony.

It sometimes happens in Hopi dramatization that pictures of supernatural beings and idols of the same take the place of personations by priests. For instance, instead of a girl or a woman representing the Corn maid, this supernatural is depicted on a slab of wood or represented by a wooden idol. One of the best-known figures of the Corn maid (Shalako mana) is here introduced (pl. 89) to



SHALAKO MANA, CORN MAID (FROM TABLET DANCE)

JOURNAL OF MUSEUM ETHNOLOGY

TOP OF BUTTERFLY V

illustrate the relation of old Awatobi and existing Hopi symbolism; a modern figure (108) of this Corn maid, painted on a wooden slab, is sometimes carried by the Walpi women in their dance. Figures of the Awatobi germ god, Alosaka, otherwise called Muyinwû,[1] are depicted on the slabs used by most of the women at that time.

The different designs on the slab under consideration (pl. 89) are indicated by letters and explained as follows: *a* represents a circular fragment of the haliotis or abalone shell hanging midway from a figure of an ear of corn, *c*. The cheeks are tattooed or painted with characteristic figures, *cb*, the eyes rectangular of different colors. The letter *d* is a representation of a wooden ear pendant, a square, flat body covered on one side with a mosaic of turquoise sometimes arranged in figures. The letter *e* is the end of a string by which the ceremonial blanket is tied over the left shoulder, the right arm being free, as shown in the illustration. Over the right shoulder, however, is thrown a ceremonial embroidered kilt, *fb*.

The objects in the hands represent feathers and recall one type of the conventional feathers figured in the preceding pages. The letters *fr* represent falling rain embroidered on the rim of the ceremonial blanket and *rc* the terraced rain clouds which in *arc* become rounded above; *g* represents a turquoise at the end of a string of turquoise suspended from shell necklaces *sn*; *m* represents the butterfly and is practically identical with the decorations on dados of old Hopi houses; *s* represents a star; *sb* represents shell bracelets, many examples of which occur in ruins along the Little Colorado; *ss* is supposed to have replaced the key patterns which some authorities identify as sprouting beans. There are commonly nine rectangular markings, *nc*, on the upper border of the embroidered region of ceremonial blankets and kilts, each of which represents either a month or a day, by some said to refer to ceremonial or germ periods.[2]

The Shalako mana figures have not yet been found in the unmodified Little Colorado ware, but homologous figures have been found in the Rio Grande area.

The design (pl. 88, *d*) with a horn on the left side of the head and a rectangle on the right, the face being occupied by a terrace figure from which hang parallel lines, reminds one of the "coronets" worn on the head by the *Lakone* maids (manas) in the Walpi Basket dance of the Lalakonti. The horn in the coronet is without terminal appendages, although a feather is tied to it, and the rectangle of plate 88, *d*, is replaced by radiating slats spotted and pointed at

[1] An account of this dance with details of the nine days' ceremony as presented in the major or October variant will be found in the *American Anthropologist*, July, 1892. The minor or Winter ceremony, in which the Corn maids are personated by girls, is published in the same journal for 1900. The Corn maid has several aliases in this ceremony, among which are Shalako mana, Palahiko mana, and Marau mana.

[2] This Corn maid is one of the most common figures represented by dolls.

their ends, said to represent the sunflower. The whole design in plate 88, *d*, represents a bird,[1] recalling that of the figure Marautiyo on one of the appended slabs of the altar of the Walpi Marau ceremony. In this altar figure we find not only a horn on the left side of the head, but also a rectangular design on the right.

On the corresponding right-hand side of this altar we have a picture of Marau mana (Shalako mana). It will thus appear that when compared with the Lakone coronet the figure on the Shongopovi bowl represents a female being, whereas when compared with the figure on the Marau altar it resembles a male being. There is, therefore, something wrong in my comparison. But the fact remains that there survive in the two woman's festivals—Lakone maid's coronet and Marau altar—resemblances to prehistoric Hopi designs from Shongopovi. Moreover, it is known that the Marau fetishes are stated by the chief Saliko to have been introduced from Awatobi into Walpi by her ancestor who was saved at the massacre of that town in 1700.

The life figures of the Tanoan epoch, or that following the overthrow of Sikyatki, can be made out by a study of modern Hano pottery. Perhaps the most complex of these is that of the Corn maid, Shalako mana. Shalako mana plays a great rôle in the Mamzrauti, a ceremony derived from Awatobi, and figures representing her are common designs made on Hano pottery. Designs representing this being are common on the peculiar basket plaques made at the Middle Mesa and dolls of her are abundant. The constant presence of her pictures on basket plaques at the Middle Mesa would also seem to show an ancient presence in the Hopi country, and indicate an identity of pottery designs from ancient Shumopavi with those from the East Mesa and Awatobi.[2]

One of her modern Walpi ceremonies has such pronounced Awatobi symbolism that it may be instanced as showing derivation; viz, the New-fire festival.[3] The women of the Marau and the men of the Tataukyamû regard themselves kindred, and taunt each other, as only friends may without offence, in this festival, and the Tataukyamû often introduce a burlesque Shalako mana into their performances.

---

[1] The two parallel lines on the two outside tail feathers recall the markings on the face of the War god Puükoñghoya.

[2] A personation of Shalako mana at Oraibi, according to Mr. H. R. Voth, came from Mishongnovi. This conforms exactly with the legends that state the Mamzrauti may have been introduced into Mishongnovi from Awatobi, for at the division of the captive women at Maski many of the women went to that pueblo.

[3] See Fewkes, The New-fire Ceremony at Walpi, pp. 80–138. The New-fire rites at Walpi are celebrated in November, when four societies, Aaltû, Wüwütcimtû, Tataukyamû, and Kwakwantû, take part. As in all new-fire ceremonies, phallic or generative rites are prominent, the Wüwütcimtû and Tataukyamû who kindle the fire being conspicuous in these rites. Their bodies have phallic emblems painted on them and the latter bear Zuñi symbols.

The designs painted on the bodies and heads of several modern dolls representing Corn maids are symbols whose history is very ancient in the tribe. For instance, those of feathers date back to prehistoric times, and terraced designs representing rain clouds are equally ancient. The dolls of the Corn maid (Shalako mana) present a variety of forms of feathers and the headdresses of many dolls represent kachinas, and show feathers sometimes represented by sticks on which characteristic markings are painted, but more often they represent symbols.[1]

Symbols of Hano Clans

Hano, as is well known, is a Tewan pueblo, situated on the East Mesa, which was the last great body of Tewa colonists to migrate to Hopiland. While other Tewa colonists lost their language and became Hopi, the inhabitants of Hano still speak Tewa and still preserve some of their old ceremonies, and consequently many of their own symbols. Here were found purest examples of the Tanoan epoch.

The potters of clans introduced symbols on their ware radically different from those of Sikyatki, the type of the epoch of the finest Hopi ceramics, and replaced it by Tewan designs which characterize Hopi pottery from 1710 to 1895, when a return was suddenly made to the ancient type through the influence of Nampeo. At that date she began to cleverly imitate Sikyatki ware and abandoned *de toto* symbols introduced by Hano and other Tewa clans.

Fortunately there exist good collections of the Tewa epoch of Hopi ceramics, but the ever-increasing demand by tourists for ancient ware induced Nampeo to abandon the Tewa clan symbols she formerly employed and to substitute those of ancient Sikyatki.[2]

The majority of the specimens of Hano pottery, like those of the Tanoan epoch to which it belongs, are decorated with pictures of clan ancients called kachinas. These have very little resemblance to designs characteristic of the Sikyatki epoch. They practically belong to the same type as those introduced by Kachina, Asa, and Badger peoples. One of the most common of these is the design above dis-

[1] The designs on the wooden slats carried by women in the dance known as the Marau ceremony are remarkably like some of those on Awatobi and Sikyatki pottery.

[2] Much of the pottery offered for sale by Harvey and other dealers in Indian objects along the Santa Fe Railroad in Arizona and New Mexico is imitation prehistoric Hopi ware made by Nampeo. The origin of this transformation was due partly to the author, who in the year named was excavating the Sikyatki ruins and graves. Nampeo and her husband, Lesou, came to his camp, borrowed paper and pencil, and copied many of the ancient symbols found on the pottery vessels unearthed, and these she has reproduced on pottery of her own manufacture many times since that date. It is therefore necessary, at the very threshold of our study, to urge discrimination between modern and ancient pottery in the study of Hopi ware, and careful elimination of imitations. The modern pottery referred to is easily distinguished from the prehistoric, inasmuch as the modern is not made with as much care or attention to detail as the ancient. Also the surface of the modern pottery is coated with a thin slip which crackles in firing.

cussed representing Shalako mana, the Corn maid, shown in figure 109. In this figure we have the face represented by a circle in the center and many lenticular figures arranged in rows attached to the

FIG. 109.—Head of Kokle, or Earth woman.

neck and shoulders corresponding to the appendages explained in figure 108. It is said in the legends that when the Corn maid appeared to men she was enveloped in fleecy clouds and wore a feathered garment. These are indicated by the curved figures covered with dots and the parallel lines on the body. Feather symbols recalling those of the Sikyatki epoch hang from appendages to the head representing rain clouds.

FIG. 110.—Head of Hahaiwugti, or Earth woman.

In figure 109 we have a representation of the head with surrounding clouds, and portions of the body of a kachina, called Kokle, who is personated in Winter ceremonies. It is instructive to note that this figure has symbols on the head that recall the Sikyatki epoch. The ancient Tewan earth goddess, Hahaiwugti, is represented in figure 110. She appears also in figure 111, where her picture is painted on a ladle, the handle of which represents an ancient Tewan clown called by the Hano people Paiakyamû.

The War god, Püükon hoya, also a Tewan incorporation in the Hopi pantheon, appears frequently on pottery of the Tanoan epoch, as shown in figure 112. This figure, painted on a terra-cotta slab, is identified by the two parallel marks on each cheek.

FIG. 111.—Ladle with clown carved on handle and Earth woman on bowl.

CONCLUSION

In the preceding pages an attempt has been made to trace the chronological sequence of pottery symbols in Hopiland by pointing out distinct epochs in cultural history and correlating the sociology of the tribe. This takes for granted that the pottery symbols characteristic of this people are directly connected with certain clans. There have from time to time been sudden changes in symbols, or previous designs have suddenly disappeared and others have taken their places, as well as a slow development of existing symbols into more complicated forms. There persist everywhere survivals of old prepuebloan symbols inherited from the past and a creation of new products of Hopi environment not found elsewhere.

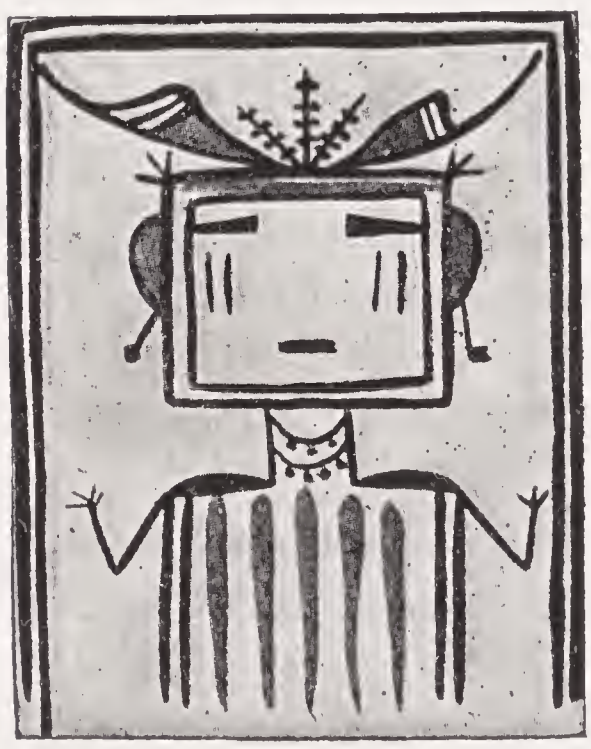


FIG. 112.—Püükon hoya, little War god.

The author will close this paper with a brief theoretical account of the unwritten culture history of Hopi, part of which explains certain pottery symbols. If we take that segment of southwestern history extending from the earliest to the present, we find evidences of the existence of a prepuebloan culture existing before terraced houses were built or circular kivas had been used for ceremonial purposes. This epoch was antecedent to the construction of the great walled compounds of the Gila, illustrated by Casa Grande. At that epoch known as the prepuebloan there extended from Utah to the Mexican boundary and from the Colorado to the Rio Grande a culture architecturally characterized by small fragile-walled houses not united or terraced. These houses were sometimes like pit dwellings, either

partially or wholly subterranean. When above ground their walls were supported by upright logs in which canes or brushes were woven and covered with mud, the roofs being made of cedar bark or straw overlaid with adobe.

The pottery of this early prehistoric epoch was smooth, painted mainly with geometric patterns, corrugated, or indented. Rectilinear or curved lines constituted the majority of the superficial decorations and life designs were few or altogether wanting. In addition to these architectural and ceramic characteristics, this prepuebloan cultural stage was distinguished by many other features, to mention which would take us too far afield and would be out of place in this article. Evidences of this stage or epoch occur everywhere in the Southwest and survival of the archaic characters enumerated are evident in all subsequent epochs.

The so-called "unit type" or pure pueblo culture grew out of this early condition and was at first localized in northern New Mexico and southern Colorado, where it was autochthonous. Its essential feature is the terraced communal house and the simplest form of the pueblo, the "unit type," first pointed out by Dr. T. Mitchell Prudden—a combination of dwelling houses, with a man's house or kiva and a cemetery. The dwellings are made of stone or clay and are terraced, the kiva is subterranean and circular, embedded in or surrounded by other rooms. The "unit type" originated in Colorado and, spreading in all directions, replaced the preexisting houses with fragile walls. Colonists from its center extended down the San Juan to the Hopi country and made their way easterly across the Rio Grande and southerly to the headwaters of the Gila and Little Colorado, where they met other clans of specialized prepuebloan culture who had locally developed an architecture of Great House style characteristic of the Gila and Salt River Valleys.

The essential differences between the terraced pueblo and the previously existing fragile-walled house culture are two: The terraced architecture results from one house being constructed above another, the kiva or subterranean ceremonial room being separated or slightly removed from the secular houses.

An explanation of the origin of the terraced pueblo is evident. This form of house implies a limited site or a congestion of houses on a limited area. An open plain presents no limitation in lateral construction; there is plenty of room to expand in all directions to accommodate the enlargement which results as a settlement increases in population. In a cave conditions are otherwise; expansion is limited. When the floor of the cavern is once covered with rooms the only additions which can possibly be made must be vertically. In protection lies the cause of the development of a terraced architecture such as the pueblos show, for the early people con-

structed their fragile-walled habitations in a cavern, and as an enlargement of their numbers occurred they were obliged to construct the terraced pueblos called cliff-dwellings, with rooms closely approximated and constructed in terraces. In the course of time these cliff-dwellers moved out of their caverns into the river valleys or to the mesa summits, carrying with them the terraced architecture, which, born in caverns, survived in their new environment. This explanation is of course hypothetical, but not wholly without a basis in fact, for we find survivals of the prepuebloan architecture scattered throughout the Southwest, especially on the periphery of the terraced house area, as well as in the area itself. The ancient terraced house architecture is confined to a limited area, but around its ancient border are people whose dwellings are characterized by fragile-walled architecture. These are the survivals of the prepuebloan culture.

The environmental conditions along the San Juan and its tributaries in Colorado and New Mexico render it a particularly favorable culture center from which the pure pueblo type may have originated, and although observations have not yet gone far enough to prove that here was the place of origin of the unit type, and therefore of pueblo culture, there are strong indications that a fable of the Pueblos, that they came from the caves in the north, is not without legendary foundation so far as their origin is concerned.

The term "cliff-dwelling," once supposed to indicate a distinct stage of development, refers only to the site and is a feature inadequate for classification or chronology. All cliff-dwellings do not belong to the same structural type. There is little similarity save in site between Spruce-tree House on the Mesa Verde, and Montezuma Castle in the Verde Valley; the former belongs to the "pure pueblo type," the latter to another class of buildings related to "compounds" of the tributaries of the Gila and Salt River valleys.

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A KAHUNA OR NATIVE SORCERER

THE HAWAIIAN ROMANCE OF LAIEIKAWAI

WITH INTRODUCTION AND TRANSLATION

BY

MARTHA WARREN BECKWITH

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PREFACE

This work of translation has been undertaken out of love for the land of Hawaii and for the Hawaiian people. To all those who have generously aided to further the study I wish to express my grateful thanks. I am indebted to the curator and trustees of the Bishop Museum for so kindly placing at my disposal the valuable manuscripts in the museum collection, and to Dr. Brigham, Mr. Stokes, and other members of the museum staff for their help and suggestions, as well as to those scholars of Hawaiian who have patiently answered my questions or lent me valuable material—to Mr. Henry Parker, Mr. Thomas Thrum, Mr. William Rowell, Miss Laura Green, Mr. Stephen Desha, Judge Hazelden of Waiohinu, Mr. Curtis Iaukea, Mr. Edward Lilikalani, and Mrs. Emma Nawahi. Especially am I indebted to Mr. Joseph Emerson, not only for the generous gift of his time but for free access to his entire collection of manuscript notes. My thanks are also due to the hosts and hostesses through whose courtesy I was able to study in the field, and to Miss Ethel Damon for her substantial aid in proof reading. Nor would I forget to record with grateful appreciation those Hawaiian interpreters whose skill and patience made possible the rendering into English of their native romance—Mrs. Pokini Robinson of Maui, Mr. and Mrs. Kamakaiwi of Pahoa, Hawaii, Mrs. Kama and Mrs. Supé of Kalapana, and Mrs. Julia Bowers of Honolulu. I wish also to express my thanks to those scholars in this country who have kindly helped me with their criticism—to Dr. Ashley Thorndike, Dr. W. W. Lawrence, Dr. A. C. L. Brown, and Dr. A. A. Goldenweiser. I am indebted also to Dr. Roland Dixon for bibliographical notes. Above all, thanks are due to Dr. Franz Boas, without whose wise and helpful enthusiasm this study would never have been undertaken.

Martha Warren Beckwith.

Columbia University,
October, 1917.

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[1] The titles of chapters are added for convenience in reference and are not found in the text.

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THE HAWAIIAN ROMANCE OF LAIEIKAWAI

WITH INTRODUCTION AND TRANSLATION

By Martha Warren Beckwith

INTRODUCTION

I. The Book and its Writer; Scope of the Present Edition

THE *Laieikawai* is a Hawaiian romance which recounts the wooing of a native chiefess of high rank and her final deification among the gods. The story was handed down orally from ancient times in the form of a *kaao*, a narrative rehearsed in prose interspersed with song, in which form old tales are still recited by Hawaiian story-tellers.[1] It was put into writing by a native Hawaiian, Haleole by name, who hoped thus to awaken in his countrymen an interest in genuine native story-telling based upon the folklore of their race and preserving its ancient customs—already fast disappearing since Cook's rediscovery of the group in 1778 opened the way to foreign influence—and by this means to inspire in them old ideals of racial glory. Haleole was born about the time of the death of Kaméhaméha I, a year or two before the arrival of the first American missionaries and the establishment of the Protestant mission in Hawaii. In 1834 he entered the mission school at Lahainaluna, Maui, where his interest in the ancient history of his people was stimulated and trained under the teaching of Lorrin Andrews, compiler of the Hawaiian dictionary, published in 1865, and Sheldon Dibble, under whose direction David Malo prepared his collection of "Hawaiian Antiquities," and whose History of the Sandwich Islands (1843) is an authentic source for the early history of the mission. Such early Hawaiian writers as Malo, Kamakau, and John Ii were among Haleole's fellow students. After leaving school he became first a teacher, then an editor. In the early sixties he brought out the *Laieikawai*, first as a serial in the Hawaiian

[1] Compare the Fijian story quoted by Thomson (p. 6).

newspaper, the *Kuokoa*, then, in 1863, in book form.[1] Later, in 1885, two part-Hawaiian editors, Bolster and Meheula, revised and reprinted the story, this time in pamphlet form, together with several other romances culled from Hawaiian journals, as the initial volumes of a series of Hawaiian reprints, a venture which ended in financial failure.[2] The romance of *Laieikawai* therefore remains the sole piece of Hawaiian imaginative writing to reach book form. Not only this, but it represents the single composition of a Polynesian mind working upon the material of an old legend and eager to create a genuine national literature. As such it claims a kind of classic interest.

The language, although retaining many old words unfamiliar to the Hawaiian of to-day, and proverbs and expressions whose meaning is now doubtful, is that employed since the time of the reduction of the speech to writing in 1820, and is easily read at the present day. Andrews incorporated the vocabulary of this romance into his dictionary, and in only a few cases is his interpretation to be questioned. The songs, though highly figurative, present few difficulties. So far as the meaning is concerned, therefore, the translation is sufficiently accurate. But as regards style the problem is much more

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[1] Daggett calls the story "a supernatural folklore legend of the fourteenth century," and includes an excellent abstract of the romance, prepared by Dr. W. D. Alexander, in his collection of Hawaiian legends. Andrews says of it (Islander, 1875, p. 27): "We have seen that a Hawaiian Kaao or legend was composed ages ago, recited and kept in memory merely by repetition, until a short time since it was reduced to writing by a Hawaiian and printed, making a duodecimo volume of 220 pages, and that, too, with the poetical parts mostly left out. It is said that this legend took six hours in the recital." In prefacing his dictionary he says: "The Kaao of Laieikawai is almost the only specimen of that species of language which has been laid before the public. Many fine specimens have been printed in the Hawaiian periodicals, but are neither seen nor regarded by the foreign community."

[2] The changes introduced by these editors have not been followed in this edition, except in a few unimportant omissions, but the popular song printed below appears first in its pages:

"Aia Laie-i-ka-wai I ka uka wale la o Pali-uli; O ka nani, o ka nani, Helu ekahi o ia uka.	Behold Laieikawai On the uplands of Paliuli; Beautiful, beautiful, The storied one of the uplands.
"E nanea e walea ana paha, I ka leo nahenahe o na manu.	REF.—Perhaps resting at peace, To the melodious voice of the birds.
"Kau mai Laie-i-ka-wai I ka ehcu la o na manu; O ka nani, o ka nani, Helu ekahi o Pali-uli.	Laieikawai rests here On the wings of the birds; Beautiful, beautiful, The storied one of the uplands.
"E nanea, etc.	
"Ua lohe paha i ka hone mai, O ka pu lau-i a Malio; Honehone, honehone, Helu ekahi o Hopoe.	She has heard perhaps the playing Of Malio's ti-leaf trumpet; Playfully, playfully, The storied one of Hopoe.
"E nanea, etc."	

difficult. To convey not only the meaning but exactly the Hawaiian way of seeing things, in such form as to get the spirit of the original, is hardly possible to our language. The brevity of primitive speech must be sacrificed, thus accentuating the tedious repetition of detail—a trait sufficiently characteristic of Hawaiian story-telling. Then, too, common words for which we have but one form, in the original employ a variety of synonyms. "Say" and "see" are conspicuous examples. Other words identical in form convey to the Polynesian mind a variety of ideas according to the connection in which they are used—a play upon words impossible to translate in a foreign idiom. Again, certain relations that the Polynesian conceives with exactness, like those of direction and the relation of the person addressed to the group referred to, are foreign to our own idiom; others, like that of time, which we have more fully developed, the Polynesian recognizes but feebly. In face of these difficulties the translator has reluctantly foregone any effort to heighten the charm of the strange tale by using a fictitious idiom or by condensing and invigorating its deliberation. Haleole wrote his tale painstakingly, at times dramatically, but for the most part concerned for its historic interest. We gather from his own statement and from the breaks in the story that his material may have been collected from different sources. It seems to have been common to incorporate a *Laieikawai* episode into the popular romances, and of these episodes Haleole may have availed himself. But we shall have something more to say of his sources later; with his particular style we are not concerned. The only reason for presenting the romance complete in all its original dullness and unmodified to foreign taste is with the definite object of showing as nearly as possible from the native angle the genuine Polynesian imagination at work upon its own material, reconstructing in this strange tale of the "Woman of the Twilight" its own objective world, the social interests which regulate its actions and desires, and by this means to portray the actual character of the Polynesian mind.

This exact thing has not before been done for Hawaiian story and I do not recall any considerable romance in a Polynesian tongue so rendered.[1] Admirable collections of the folk tales of Hawaii have been gathered by Thrum, Remy, Daggett, Emerson, and Westervelt, to which should be added the manuscript tales collected by Fornander, translated by John Wise, and now edited by Thrum for the Bishop Museum, from which are drawn the examples accompanying this paper. But in these collections the lengthy recitals which may last

[1] Dr. N. B. Emerson's rendering of the myth of *Pele and Hiiaka* quotes only the poetical portions. Her Majesty Queen Liliuokalani interested herself in providing a translation of the *Laieikawai,* and the Hon. Sanford B. Dole secured a partial translation of the story; but neither of these copies has reached the publisher's hands.

several hours in the telling or run for a couple of years as serial in some Hawaiian newspaper are of necessity cut down to a summary narrative, sufficiently suggesting the flavor of the original, but not picturing fully the way in which the image is formed in the mind of the native story-teller. Foreigners and Hawaiians have expended much ingenuity in rendering the *mélé* or chant with exactness,[1] but the much simpler if less important matter of putting into literal English a Hawaiian *kaao* has never been attempted.

To the text such ethnological notes have been added as are needed to make the context clear. These were collected in the field. Some were gathered directly from the people themselves; others from those who had lived long enough among them to understand their customs; others still from observation of their ways and of the localities mentioned in the story; others are derived from published texts. An index of characters, a brief description of the local background, and an abstract of the story itself prefaces the text; appended to it is a series of abstracts from the Fornander collection of Hawaiian folk stories, all of which were collected by Judge Fornander in the native tongue and later rendered into English by a native translator. These abstracts illustrate the general character of Hawaiian story-telling, but specific references should be examined in the full text, now being edited by the Bishop Museum. The index to references includes all the Hawaiian material in available form essential to the study of romance, together with the more useful Polynesian material for comparative reference. It by no means comprises a bibliography of the entire subject.

II. Nature and the Gods as Reflected in the Story

1. POLYNESIAN ORIGIN OF HAWAIIAN ROMANCE

Truly to interpret Hawaiian romance we must realize at the start its relation to the past of that people, to their origin and migrations, their social inheritance, and the kind of physical world to which their experience has been confined. Now, the real body of Hawaiian folklore belongs to no isolated group, but to the whole Polynesian area. From New Zealand through the Tongan, Ellice, Samoan, Society, Rarotongan, Marquesan, and Hawaiian groups, fringing upon the Fijian and the Micronesian, the same physical character-

[1] The most important of these chants translated from the Hawaiian are the "Song of Creation," prepared by Liliuokalani; the "Song of Kualii," translated by both Lyons and Wise, and the prophetic song beginning *"Haui ka lani,"* translated by Andrews and edited by Dole. To these should be added the important songs cited by Fornander, in full or in part, which relate the origin of the group, and perhaps the name song beginning "The fish ponds of Mana," quoted in Fornander's tale of *Lonoikamakahiki,* the canoe-chant in *Kana,* and the wind chants in *Pakaa.*

istics, the same language, customs, habits of life prevail; the same arts, the same form of worship, the same gods. And a common stock of tradition has passed from mouth to mouth over the same area. In New Zealand, as in Hawaii, men tell the story of Maui's fishing and the theft of fire.[1] A close comparative study of the tales from each group should reveal local characteristics, but for our purpose the Polynesian race is one, and its common stock of tradition, which at the dispersal and during the subsequent periods of migration was carried as common treasure-trove of the imagination as far as New Zealand on the south and Hawaii on the north, and from the western Fiji to the Marquesas on the east, repeats the same adventures among similar surroundings and colored by the same interests and desires.

This means, in the first place, that the race must have developed for a long period of time in some common home of origin before the dispersal came, which sent family groups migrating along the roads of ocean after some fresh land for settlement;[2] in the second place, it reflects a period of long voyaging which brought about interchange of culture between far distant groups.[3] As the Crusades were the great exchange for west European folk stories, so the days of the voyagers were the Polynesian crusading days. The roadway through the seas was traveled by singing bards who carried their tribal songs as a race heritage into the new land of their wanderings. Their inns for hostelry were islets where the boats drew up along the beach and the weary oarsmen grouped about the ovens where their hosts prepared cooked food for feasting. Tales traveled thus from group to group with a readiness which only a common tongue, common interests, and a common delight could foster, coupled with the constant competition of family rivalries.

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[1] Bastian in Samoanische Schöpfungssage (p. 8) says: "Oceanien (im Zusammenbegriff von Polynesien und Mikronesien) repräsentirt (bei vorläufigem Ausschluss von Melanesien schon) einen Flächenraum, der alles Aehnliche auf dem Globus intellectualis weit übertrifft (von Hawaii bis Neu-Seeland, von der Oster-Insel bis zu den Marianen), und wenn es sich hier um Inseln handelt durch Meeresweiten getrennt, ist aus solch insularer Differenzirung gerade das Hilfsmittel comparativer Methode geboten für die Induction, um dasselbe, wie biologisch sonst, hier auf psychologischem Arbeitsfelde zur Verwendung zu bringen." Compare: Krämer, p. 394; Finck, in Royal Scientific Society of Göttingen, 1909.

[2] Lesson says of the Polynesian groups (I, 378): "On sait . . . que tous ont, pour loi civile et religieuse, la même interdiction; que leurs institutions, leurs cérémonies sont semblables; que leurs croyances sont foncièrement identiques; qu'ils ont le même culte, les mêmes coutumes, les mêmes usages principaux; qu'ils ont enfin les mêmes mœurs et les mêmes traditions. Tout semble donc, a priori, annoncer que, quelque soit leur éloignement les uns des autres, les Polynésiens ont tiré d'une même source cette communauté d'idées et de langage; qu'ils ne sont, par conséquent, que les tribus dispersées d'une même nation, et que ces tribus ne se sont séparées qu'à une époque où la langue et les idées politiques et religieuses de cette nation étaient déjà fixées."

[3] Compare: Stair, Old Samoa, p. 271; White, I, 176; Fison, pp. 1, 19; Smith, Hawaiki, p. 123; Lesson, II, 207, 209; Grey, pp. 108–234; Baessler, Neue Südsee-Bilder, p. 113; Thomson, p. 15.

Hawaiian tradition reflects these days of wandering.[1] A chief vows to wed no woman of his own group but only one fetched from "the land of good women." An ambitious priest seeks overseas a leader of divine ancestry. A chief insulted by his superior leads his followers into exile on some foreign shore. There is exchange of culture-gifts, intermarriage, tribute, war. Romance echoes with the canoe song and the invocation to the confines of Kahiki[2]—this in spite of the fact that intercourse seems to have been long closed between this northern group and its neighbors south and east. When Cook put in first at the island of Kauai, most western of the group, perhaps guided by Spanish charts, perhaps by Tahitian navigators who had preserved the tradition of ancient voyages,[3] for hundreds of years none but chance boats had driven upon its shores.[4] But the old tales remained, fast bedded at the foundation of Hawaiian imaginative literature. As now recited they take the form of chants or of long monotonous recitals like the *Laieikawai*, which take on the heightened form of poetry only in dialogue or on occasions when the emotional stress requires set song. Episodes are passed along from one hero cycle to another, localities and names vary, and a fixed form in matter of detail relieves the stretch of invention; in fact, they show exactly the same phenomena of fixing and reshaping that all story-telling whose object is to please exhibits in transference from mouth to mouth. Nevertheless, they are jealously retentive of incident. The story-teller, generally to be found among the old people of any locality, who can relate the legends as they were handed down to him from the past is known and respected in the community. We find the same story[5] told in New Zealand and in Hawaii scarcely changed, even in name.

2. POLYNESIAN COSMOGONY

In theme the body of Polynesian folk tale is not unlike that of other primitive and story-loving people. It includes primitive philosophy—stories of cosmogony and of heroes who shaped the earth; primitive annals—migration stories, tales of culture heroes, of con-

[1] Lesson (II, 190) enumerates eleven small islands, covering 40 degrees of latitude, scattered between Hawaii and the islands to the south, four showing traces of ancient habitation, which he believes to mark the old route from Hawaii to the islands to the southeast. According to Hawaiian tradition, which is by no means historically accurate, what is called the second migration period to Hawaii seems to have occurred between the eleventh and fourteenth centuries (dated from the arrival of the high priest Paao at Kohala, Hawaii, 18 generations before Kaméhaméha); to have come from the southeast; to have introduced a sacerdotal system whose priesthood, symbols, and temple structure persisted up to the time of the abandoning of the old faith in 1819. Compare Alexander's History, ch. III; Malo, pp. 25, 323; Lesson, II, 160–169.

[2] *Kahiki,* in Hawaiian chants, is the term used to designate a "foreign land" in general and does not refer especially to the island of Tahiti in the Society Group.

[3] Lesson, II, 152.

[4] Ibid., 170.

[5] Ibid., 178.

quest and overrule. There is primitive romance—tales of competition, of vengeance, and of love; primitive wit—of drolls and tricksters; and primitive fear in tales of spirits and the power of ghosts. These divisions are not individual to Polynesia; they belong to universal delight; but the form each takes is shaped and determined by the background, either of real life or of life among the gods, familiar to the Polynesian mind.

The conception of the heavens is purely objective, corresponding, in fact, to Anaxagoras's sketch of the universe. Earth is a plain, walled about far as the horizon, where, according to Hawaiian expression, rise the confines of Kahiki, *Kukulu o Kahiki.*[1] From this point the heavens are superimposed one upon the other like cones, in number varying in different groups from 8 to 14; below lies the underworld, sometimes divided into two or three worlds ruled by deified ancestors and inhabited by the spirits of the dead, or even by the gods[2]—the whole inclosed from chaos like an egg in a shell.[3] Ordinarily the gods seem to be conceived as inhabiting the heavens. As in other mythologies, heaven and the life the gods live there are merely a reproduction or copy of earth and its ways. In heaven the gods are ranged by rank; in the highest heaven dwells the chief god alone enjoying his supreme right of silence, *tabu moe;* others inhabit the lower heavens in gradually descending grade corresponding to the social ranks recognized among the Polynesian chiefs on earth. This physical world is again the prototype for the activities of the gods, its multitudinous manifestations representing the forms and forces employed by the myriad gods in making known their presence on earth. They are not these forms themselves, but have them at their disposal, to use as transformation bodies in their appearances on earth, or they may transfer them to their offspring on earth. This is due to the fact that the gods people earth, and from them man is

[1] In the Polynesian picture of the universe the wall of heaven is conceived as shutting down about each group, so that boats traveling from one group to another "break through" this barrier wall. The *Kukulu o Kahiki* in Hawaii seems to represent some such confine. Emerson says (in Malo, 30): "Kukulu was a wall or vertical erection such as was supposed to stand at the limits of the horizon and support the dome of heaven." Points of the compass were named accordingly *Kukulu hikina, Kukulu komohana, Kukulu hema, Kukulu akau*—east, west, south, north. The horizon was called *Kukulu-o-ka-honua*—"the compass-of-the-earth." The planes inclosed by such confines, on the other hand, are named *Kahiki.* The circle of the sky which bends upward from the horizon is called *Kahiki-ku* or "vertical." That through which the eye travels in reaching the horizon, *Kahiki-moe,* or "horizontal."

[2] The Rarotongan world of spirits is an underworld. (See Gill's Myths and Songs.) The Hawaiians believed in a subterranean world of the dead divided into two regions, in the upper of which Wakea reigned; in the lower, Milu. Those who had not been sufficiently religious "must lie under the spreading *Kou* trees of Milu's world, drink its waters and eat lizards and butterflies for food." Traditional points from which the soul took its leap into this underworld are to be found at the northern point of Hawaii, the west end of Maui, the south and the northwest points of Oahu, and, most famous of all, at the mouth of the great Waipio Valley on Hawaii. Compare Thomson's account from Fiji of the "pathway of the shade," p. 119.

[3] White, I, chart; Gill, Myths and Songs, pp. 3, 4; Ellis, III, 168–170.

descended. Chiefs rank, in fact, according to their claim to direct descent from the ancient gods.[1]

Just how this came about is not altogether uniformly explained. In the Polynesian creation story[2] three things are significant—a monistic idea of a god existing before creation;[3] a progressive order of creation out of the limitless and chaotic from lower to higher forms, actuated by desire, which is represented by the duality of sex generation in a long line of ancestry through specific pairs of forms from the inanimate world—rocks and earth, plants of land and sea forms—to the animate—fish, insects, reptiles, and birds;[4] and the special analysis of the soul of man into "breath," which constitutes life; "feeling," located in the heart; "desire" in the intestines; and "thought" out of which springs doubt—the whole constituting *akamai* or "knowledge." In Hawaii the creation story lays emphasis upon progressive sex generation of natural forms.

Individual islands of a group are popularly described as rocks dropped down out of heaven or fished up from below sea as resting places for the gods;[5] or they are named as offspring of the divine ancestors of the group.[6] The idea seems to be that they are a part of the divine fabric, connected in kind with the original source of the race.

3. THE DEMIGOD AS HERO

As natural forms multiplied, so multiplied the gods who wedded and gave them birth. Thus the half-gods were born, the *kupua* or demigods as distinguished from *akua* or spirits who are pure divini-

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[1] Gill says of the Hervey islanders (p. 17 of notes): "The state is conceived of as a long house standing east and west, chiefs from the north and south sides of the island representing left and right; under chiefs the rafters; individuals the leaves of the thatch. These are the counterpart of the actual house (of the gods) in the spirit world." Compare Stair, p. 210.

[2] Bastian, Samoanische Schöpfungs-Sage; Ellis, I, 321; White, vol. I; Turner, Samoa, 3; Gill, Myths and Songs, pp. 1–20; Moerenhout I, 419 et seq.; Liliuokalani, translation of the Hawaiian "Song of Creation"; Dixon, Oceanic Mythology.

[3] Moerenhout translates (I, 419): "He was, *Taaroa* (Kanaloa) was his name. He dwelt in immensity. Earth was not. *Taaroa* called, but nothing responded to him, and, existing alone, he changed himself into the universe. The pivots (axes or orbits), this is *Taaroa;* the rocks, this is he. *Taaroa* is the sand, so is he named. *Taaroa* is the day. *Taaroa* is the center. *Taaroa* is the germ. *Taaroa* is the base. *Taaroa* is the invincible, who created the universe, the sacred universe, the shell for *Taaroa*, the life, life of the universe."

[4] Moerenhout, I, 423: "*Taaroa* slept with the woman called *Hina* of the sea. Black clouds, white clouds, rain are born. *Taaroa* slept with the woman of the uplands; the first germ is born. Afterwards is born all that grows upon the earth. Afterwards is born the mist of the mountain. Afterwards is born the one called strong. Afterwards is born the woman, the beautiful adorned one," etc.

[5] Grey, pp. 38–45; Krämer, Samoa Inseln, pp. 395–400; Fison, pp. 139–146; Mariner, I, 228; White, II, 75; Gill, Myths and Songs, p. 48.

[6] In Fornander's collection of origin chants the Hawaiian group is described as the offspring of the ancestors Wakea and Papa, or Hina.

ties.[1] The nature of the Polynesian *kupua* is well described in the romance of *Laieikawai*, in Chapter XXIX, when the sisters of Aiwohikupua try to relieve their mistress's fright about marrying a divine one from the heavens. "He is no god—*Aole ia he Akua*—" they say, "he is a man like us, yet in his nature and appearance godlike. And he was the firstborn of us; he was greatly beloved by our parents; to him was given superhuman power—*ka mana*—which we have not. . . . Only his taboo rank remains. Therefore fear not; when he comes you will see that he is only a man like us." It is such a character, born of godlike ancestors and inheriting through the favor of this god, or some member of his family group, godlike power or *mana*, generally in some particular form, who appears as the typical hero of early Hawaiian romance. His rank as a god is gained by competitive tests with a rival *kupua* or with the ancestor from whom he demands recognition and endowment. He has the power of transformation into the shape of some specific animal, object, or physical phenomenon which serves as the "sign" or "body" in which the god presents himself to man, and hence he controls all objects of this class. Not only the heavenly bodies, clouds, storms, and the appearances in the heavens, but perfumes and notes of birds serve to announce his divinity, and special kinds of birds, or fish, or reptiles, or of animals like the rat, pig, or dog, are recognized as peculiarly likely to be the habitation of a god. This is the form in which *aumakua*, or guardian spirits of a family, appear to watch over the safety of the household they protect.[2]

Besides this power of transformation the *kupua* has other supernatural gifts, as the power of flight,[3] of contraction and expansion

[1] Mariner, II, 103; Turner, Nineteen Years in Polynesia, pp. 238–242; Ibid., Samoa, pp. 23–77; Ellis, I, 334; Gracia, pp. 41–44; Krämer (Samoa Inseln, p. 22) and Stair (p. 211) distinguished *akua* as the original gods, *aiku* as their descendants, the demonic beings who appear in animal forms and act as helpers to man; and *kupua* as deified human beings.

[2] When a Polynesian invokes a god he prays to the spirit of some dead ancestor who acts as his supernatural helper. A spirit is much stronger than a human being—hence the custom of covering the grave with a great heap of stone or modern masonry to keep down the ghost. Its strength may be increased through prayer and sacrifice, called "feeding" the god. See Fornander's stories of *Pumaia* and *Nihoalaki*. In Fison's story of Mantandua the mother has died of exhaustion in rescuing her child. As he grows up her spirit acts as his supernatural helper and appears to him in dreams to direct his course. He accordingly achieves prodigies through her aid. In *Kuapakaa* the boy manages the winds through his grandmother's bones, which he keeps in a calabash. In *Pamano,* the supernatural helper appears in bird shape. The Fornander stories of *Kamapua'a,* the pig god, and of *Pikoiakaalala,* who belongs to the rat family, illustrate the *kupua* in animal shape. Malo, pp. 113–115. Compare Mariner, II, 87, 100; Ellis, I, 281.

[3] Bird-bodied gods of low grade in the theogony of the heavens act as messengers for the higher gods. In Stair (p. 214) Tuli, the plover, is the bird messenger of Tagaloa. The commonest messenger birds named in Hawaiian stories are the plover, wandering tattler, and turnstone, all migratory from about April to August, and hence naturally fastened upon by the imagination as suitable messengers to lands beyond common ken. Gill (Myths and Songs, p. 35) says that formerly the gods spoke through small land birds, as in the story of Laieikawai's visit to Kauakahialii.

at will, of seeing what is going on at a distance, and of bringing the dead to life. As a man on earth he is often miraculously born or miraculously preserved at birth, which event is heralded by portents in the heavens. He is often brought up by some supernatural guardian, grows with marvelous rapidity, has an enormous appetite—a proof of godlike strain, because only the chief in Polynesian economic life has the resources freely to indulge his animal appetite—and phenomenal beauty or prodigious skill, strength, or subtlety in meeting every competitor. His adventures follow the general type of mythical hero tales. Often he journeys to the heavens to seek some gift of his ancestors, the ingenious fancy keeping always before it an objective picture of this heavenly superstructure—bearing him thither upon a cloud or bird, on the path of a cobweb, a trailing vine, or a rainbow, or swung thither on the tip of a bamboo stalk. Arrived in the region of air, by means of tokens or by name chants, he proves his ancestry and often substantiates his claim in tests of power, ability thus sharing with blood the determining of family values. If his deeds are among men, they are of a marvelous nature. Often his godlike nature is displayed by apparent sloth and indolence on his part, his followers performing miraculous feats while he remains inactive; hence he is reproached for idleness by the unwitting. Sometimes he acts as a transformer, changing the form of mountains and valleys with a step or stroke; sometimes as a culture hero bringing gifts to mankind and teaching them the arts learned from the gods, or supplying food by making great hauls of fish by means of a miraculous hook, or planting rich crops; sometimes he is an avenger, pitting his strength against a rival demigod who has done injury to a relative or patron of his own, or even by tricks outwitting the mischievous *akua*. Finally, he remains on earth only when, by transgressing some *kupua* custom or in contest with a superior *kupua*, he is turned into stone, many rock formations about the islands being thus explained and consequently worshiped as dwelling places of gods. Otherwise he is deified in the heavens, or goes to dwell in the underworld with the gods, from whence he may still direct and inspire his descendants on earth if they worship him, or even at times appear to them again on earth in some objective form.[1]

4. THE EARTHLY PARADISE; DIVINITY IN MAN AND NATURE

For according to the old myth, Sky and Earth were nearer of access in the days when the first gods brought forth their children—the winds, the root plants, trees, and the inhabitants of the sea, but

[1] With the stories quoted from Fornander may be compared such wonder tales as are to be found in Krämer, pp. 108, 116, 121, 413–419; Fison, pp. 32, 49, 99; Grey, p. 59; Turner, Samoa, p. 209; White I, 82, etc.

the younger gods rent them apart to give room to walk upright;[1] so gods and men walked together in the early myths, but in the later traditions, called historical, the heavens do actually get pushed farther away from man and the gods retreat thither. The fabulous demigods depart one by one from Hawaii; first the great gods—Kane, Ku, Lono, and Kanaloa; then the demigods, save Pele of the volcano. The supernatural race of the dragons and other beast gods who came from "the shining heavens" to people Hawaii, the gods and goddesses who governed the appearances in the heavens, and the myriad race of divine helpers who dwelt in the tiniest forms of the forest and did in a night the task of months of labor, all those god men who shaped the islands and named their peaks and valleys, rocks, and crevices as they trampled hollows with a spring and thrust their spears through mountains, were superseded by a humaner race of heroes who ruled the islands by subtlety and skill, and instead of climbing the heavens after the fiery drink of the gods or searching the underworld for ancestral hearth fires, voyaged to other groups of islands for courtship or barter. Then even the long voyages ceased and chiefs made adventure out of canoe trips about their own group, never save by night out of sight of land. They set about the care of their property from rival chiefs. Thus constantly in jeopardy from each other, sharpening, too, their observation of what lay directly about them and of the rational way to get on in life, they accepted the limits of a man's power and prayed to the gods, who were their great ancestors, for gifts beyond their reach.[2]

And during this transfer of attention from heaven to earth the objective picture of a paradise in the heavens or of an underworld inhabited by spirits of the dead got mixed up with that of a land of origin on earth, an earthly paradise called Hawaiki or Bulotu or "the lost land of *Kane*"—a land about which clustered those same wistful longings which men of other races have pictured in their visions of an earthly paradise—the "talking

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[1] Grey, pp. 1–15; White, I, 46; Baessler, Neue Südsee-Bilder, pp. 244, 245; Gill, Myths and Songs, pp. 58–60.

[2] Compare Krämer's Samoan story (in Samoa Inseln, p. 413) of the quest after the pearl fishhooks kept by Night and Day in the twofold heavens with the Hawaiian stories collected by Fornander of *Aiai* and *Nihoalaki*. Krämer's story begins:

"Aloalo went to his father
To appease Sina's longing;
He sent him to the twofold heavens,
To his grandparents, Night and Day,
To the house whence drops fall spear-shaped,
To hear their counsel and return.
Aloalo entered the house,
Took not the unlucky fishhook,
Brought away that of good luck,"
etc.

tree of knowledge," the well of life, and plenty without labor.[1] "Thus they dwelt at Paliuli," says Haleole of the sisters' life with Laieikawai, "and while they dwelt there never did they weary of life. Never did they even see the person who prepared their food, nor the food itself save when, at mealtimes, the birds brought them food and cleared away the remnants when they had finished. So Paliuli became to them a land beloved."

Gods and men are, in fact, to the Polynesian mind, one family under different forms, the gods having superior control over certain phenomena, a control which they may impart to their offspring on earth. As he surveys the world about him the Polynesian supposes the signs of the gods who rule the heavens to appear on earth, which formerly they visited, traveling thither as cloud or bird or storm or perfume to effect some marriage alliance or govern mankind. In these forms, or transformed themselves into men, they dwelt on earth and shaped the social customs of mankind. Hence we have in such a romance as the *Laieikawai* a realistic picture, first, of the activities of the gods in the heavens and on earth, second, of the social ideas and activities of the people among whom the tale is told. The supernatural blends into the natural in exactly the same way as to the Polynesian mind gods relate themselves to men, facts about one being regarded as, even though removed to the heavens, quite as objective as those which belong to the other, and being employed to explain social customs and physical appearances in actual experience. In the light of such story-telling even the Polynesian creation myth may become a literal genealogy, and the dividing line between folklore and traditional history, a mere shift of attention and no actual change in the conception itself of the nature of the material universe and the relations between gods and men.

5. THE STORY: ITS MYTHICAL CHARACTER

These mythical tales of the gods are reflected in Haleole's romance of *Laieikawai*. Localized upon Hawaii, it is nevertheless familiar with regions of the heavens. Paliuli, the home of Laieikawai, and Pihanakalani, home of the flute-playing high

[1] Krämer, Samoa Inseln, pp. 44, 115; Fison, pp. 16, 139–161, 163; Lesson, II, 272, 483 (see index); Mariner, II, 100, 102, 115, et seq.; Moerenhout, I, 432; Gracia, p. 40; Turner, Nineteen Years in Polynesia, p. 237; Gill, Myths and Songs, pp. 152–172.

In Fison's story (p. 139) the gods dwell in Bulotu, "where the sky meets the waters in the climbing path of the sun." The story goes: "In the beginning there was no land save that on which the gods lived; no dry land was there for men to dwell upon; all was sea; the sky covered it above and bounded it on every side. There was neither day nor night, but a mild light shone continually through the sky upon the water, like the shining of the moon when its face is hidden by a white cloud."

chief of Kauai, are evidently earthly paradises.[1] Ask a native where either of these places is to be found and he will say, smiling, "In the heavens." The long lists of local place names express the Polynesian interest in local journeyings. The legend of *Waiopuka* is a modern or at least adapted legend. But the route which the little sister follows to the heavens corresponds with Polynesian cosmogonic conceptions, and is true to ancient stories of the home of the gods.

The action of the story, too, is clearly concerned with a family of demigods. This is more evident if we compare a parallel story translated by Westervelt in "Gods and Ghosts," page 116, which, however confused and fragmentary, is clearly made up of some of the same material as Haleole's version.[2]

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[1] As such Paliuli occurs in other Hawaiian folk tales:

1. At Paliuli grew the mythical trees Makali'i, male and female, which have the power to draw fish. The female was cut down and taken to Kailua, Oahu, hence the chant:

"Kupu ka laau ona a Makali'i,
O Makali'i, laau Kaulana mai ka pomai."

2. In the Fornander notes from Kepelino and Kamakau, Paliuli is the land given to the first man and is called "hidden land of Kane" and "great land of the gods."

3. In Fornander's story of *Kepakailiula,* the gods assign Paliuli to be the hero's home. To reach it the party start at second cockcrow from Keaau (as in the *Laicika-wai*) and arrive in the morning. It is "a good land, flat, fertile, filled with many things desired by man." The native apples are as large as breadfruit. They see a pond "lying within the land stocked with all kinds of fish of the sea except the whale and the shark." Here "the sugar cane grew until it lay flat, the hogs until the tusks were long, the chickens until the spurs were long and sharp, and the dogs until their backs were flattened out." They leave Paliuli to travel over Hawaii, and "no man has ever seen it since."

4. In Fornander's story of *Kana,* Uli, the grandmother of Kana, goes up to Paliuli to dig up the double canoe Kaumaielieli in which Kana is to sail to recover his mother. The chant in which this canoe is described is used today by practicers of sorcery to exorcise an enemy.

[2] The gods Kane and Kanaloa, who live in the mountains of Oahu, back of Honolulu, prepare a home for the first-born son of Ku and Hina, whom they send Rainbow to fetch from Nuumealani. The messenger, first gaining the consent of the lizard guardian at Kuaihelani, brings back Child-adopted-by-the-gods to the gods on Oahu. Again Hina bears a child, a daughter. For this girl also the gods send two sister messengers, who bring Paliuli to Waka, where she cares for the birds in the forests of Puna. Here a beautiful home is prepared for the girl and a garden planted with two magical food-producing trees, Makalei, brought from Nuumealani to provide fish and prepared food in abundance. These two children, brother and sister, are the most beautiful pair on earth, and the gods arrange their marriage. Kane precedes the boy, dressed in his lightning body, and the tree people come to dance and sing before Paliuli. Some say that the goddess Laka, patroness of the *hula* dance, accompanied them. For a time all goes well, then the boy is beguiled by Poliahu (Cold-bosom) on the mountain. Paliuli, aware of her lover's infidelity, sends Waka to bring him back, but Cold-bosom prevents his approach by spreading the mountain with snow. Paliuli wanders away to Oahu, then to Kauai, learning dances on the way which she teaches to the trees in the forest on her return.

Meanwhile another child is born to Ku and Hina. The lizard guardian draws this lovely girl from the head of Hina, calls her Keaomelemele, Golden-cloud, and sets her to rule the clouds in the Shining-heavens. Among these clouds is Kaonohiokala, the Eyeball-of-the-sun, who knows what is going on at a distance. From the lizard guardian Golden-cloud learns of her sister Paliuli's distress, and she comes to earth to effect a reconciliation. There she learns all the dances that the gods can teach.

Now, Ku and Hina, having learned the lore of the clouds, choose other mates and each bears a child, one a boy called Kaumailiula, Twilight-resting-in-the-sky, the other a girl named Kaulanaikipokii.

The boy is brought to Oahu, riding in a red canoe befitting a chief, to be Golden-cloud's husband. His sister follows with her maidens riding in shells, which they pick

The main situation in this story furnishes a close parallel to the *Laieikawai.* A beautiful girl of high rank is taken from her parents and brought up apart in an earthly paradise by a supernatural guardian, Waka, where she is waited upon by birds. A great lizard acts as her protector. She is wedded to a high taboo chief who is fetched thither from the gods, and who later is seduced from his fidelity by the beauty of another woman. This woman of the mountain, Poliahu, though identical in name and nature, plays a minor part in Haleole's story. In other details the stories show discrepancies.[1] It is pretty clear that Haleole's version has suppressed, out of deference to foreign-taught proprieties, the original relationship of brother and sister retained in the Westervelt story. This may be inferred from the fact that other unpublished Hawaiian romances of the same type preserve this relation, and that, according to Hawaiian genealogists, the highest divine rank is ascribed to such a union. Restoring this connection, the story describes the doings of a single family, gods or of godlike descent.[2]

In the Westervelt story, on the whole, the action is treated mythically to explain how things came to be as they are—how the gods peopled the islands, how the *hula* dances and the lore of the clouds were taught in Hawaii. The reason for the localization is apparent. The deep forests of Puna, long dedicated to the gods, with their singing birds, their forest trees whose leaves dance in the wind, their sweet-scented *maile* vine, with those fine mists which still perpetually shroud the landscape and give the name Haleohu, House-of-mist, to the district, and above all the rainbows so constantly arching over the land, make an appropriate setting for the activities of some family of demigods. Strange and fairylike as much of the incident appears, allegorical as it seems, upon the face of it, the Polynesian mind observes objectively the activities of nature and of man as if they proceeded from the same sort of consciousness.

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up and put in their pockets when they come to land. Ku, Hina, and the lizard family also migrate to Oahu to join the gods, Kane and Kanaloa, for the marriage festival. Thus these early gods came to Oahu.

[1] Although the earthly paradise has the same location in both stories, the name Paliuli in Westervelt's version belongs to the heroine herself. The name of the younger sister, too, who acts no part in this story, appears again in the tale collected by Fornander of *Kaulanapokii,* where, like the wise little sister of Haleole's story, she is the leader and spokesman of her four Maile sisters, and carries her part as avenger by much more magical means than in Haleole's naturalistic conception. The character who bears the name of Haleole's sungod, Kaonohiokala, plays only an incidental part in Westervelt's story.

[2] First generation: Waka, Kihanuilulumoku, Lanalananuiaimakua.

Second generation: Moanalihaikawaokele, Laukieleula; Mokukeleikahiki and Kaeloikamalama (brothers to Laukieleula).

Third generation: Kaonohiokala m, Laieikawai, Laielohelohe (m, Kekalukaluokewan), Aiwohikupua, Mailehaiwale, Mailekaluhea, Mailelaulii, Mailepakaha, Kahalaomapuana.

IN THE FORESTS OF PUNA (HENSHAW)

So, in Haleole's more naturalistic tale the mythical rendering is inwrought into the style of the narrative. Storm weds Perfume. Their children are the Sun-at-high-noon; a second son, possibly Lightning; twin daughters called after two varieties of the forest vine, *ieie*, perhaps symbols of Rainbow and Twilight; and five sweet-smelling daughters—the four varieties of *maile* vine and the scented *hala* blossom. The first-born son is of such divine character that he dwells highest in the heavens. Noonday, like a bird, bears visitors to his gate, and guards of the shade—Moving-cloud and Great-bright-moon—close it to shut out his brightness. The three regions below him are guarded by maternal uncles and by his father, who never comes near the taboo house, which only his mother shares with him. His signs are those of the rainstorm—thunder, lightning, torrents of "red rain," high seas, and long-continued mists—these he inherits from his father. An ancestress rears Rainbow in the forests of Puna. Birds bear her upon their wings and serve her with abundance of food prepared without labor, and of their golden feathers her royal house is built; sweet-scented vines and blossoms surround her; mists shroud her when she goes abroad. Earthquake guards her dwelling, saves Rainbow from Lightning, who seeks to destroy her, and bears a messenger to fetch the Sun-at-high-noon as bridegroom for the beautiful Rainbow. The Sun god comes to earth and bears Rainbow away with him to the heavens, but later he loves her sister Twilight, follows her to earth, and is doomed to sink into Night.

6. THE STORY AS A REFLECTION OF ARISTOCRATIC SOCIAL LIFE

Such is the bare outline of the myth, but notice how, in humanizing the gods, the action presents a lively picture of the ordinary course of Polynesian life. Such episodes as the concealment of the child to preserve its life, the boxing and surfing contests, all the business of love-making—its jealousies and subterfuges, the sisters to act as go-betweens, the bet at checkers and the *Kilu* games at night, the marriage cortege and the public festival; love for music, too, especially the wonder and curiosity over a new instrument, and the love of sweet odors; again, the picture of the social group—the daughter of a high chief, mistress of a group of young virgins, in a house apart which is forbidden to men, and attended by an old woman and a humpbacked servant; the chief's establishment with its soothsayers, paddlers, soldiers, executioner, chief counselor, and the group of under chiefs fed at his table; the ceremonial wailing at his reception, the *awa* drink passed about at the feast, the taboo signs, feather cloak, and wedding paraphernalia, the power over life and death, and the choice among virgins. Then, on the other hand, the wonder and

delight of the common people, their curious spying into the chief's affairs, the treacherous paddlers, the different orders of landowners; in the temple, the human sacrifices, prayers, visions; the prophet's search for a patron, his wrestling with the god, his affection for his chief, his desire to be remembered to posterity by the saying "the daughters of Hulumaniani"—all these incidents reflect the course of everyday life in aristocratic Polynesian society and hence belong to the common stock of Hawaiian romance.

Such being the material of Polynesian romance—a world in which gods and men play their part; a world which includes the heavens yet reflects naturalistically the beliefs and customs of everyday life, let us next consider how the style of the story-teller has been shaped by his manner of observing nature and by the social requirements which determine his art—by the world of nature and the world of man. And in the first place let us see under what social conditions Polynesia has gained for itself so high a place, on the whole, among primitive story-telling people for the richness, variety, and beauty of its conceptions.[1]

Polynesian romance reflects its own social world—a world based upon the fundamental conception of social rank. The family tie and the inherited rights and titles derived from it determine a man's place in the community. The families of chiefs claim these rights and titles from the gods who are their ancestors.[2] They consist not only in land and property rights but in certain privileges in administering the affairs of a group, and in certain acknowledged forms of etiquette equivalent to the worship paid to a god. These rights are administered through a system of taboo.[3]

A taboo depends for its force upon the belief that it is divinely ordained and that to break it means to bring down the anger of the gods upon the offender. In the case, therefore, of a violation of taboo, the community forestalls the god's wrath, which might otherwise extend to the whole number, by visiting the punishment directly upon the guilty offender, his family or tribe. But it is always under-

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[1] J. A. Macculloch (in Childhood of Fiction, p. 2) says, comparing the literary ability of primitive people: "Those who possess the most elaborate and imaginative tales are the Red Indians and Polynesians."

[2] Moerenhout, II, 4, 265.

[3] Gracia (p. 47) says that the taboo consists in the interdict from touching some food or object which has been dedicated to a god. The chief by his divine descent represents the god. Compare Ellis, IV, 385; Mariner, II, 82, 173; Turner, Samoa, pp. 112, 185; Fison, pp. 1–3; Malo, p. 83; Dibble, p. 12; Moerenhout, I, 528–533. Fornander says of conditions in Hawaii: "The chiefs in the genealogy from *Kane* were called *Ka Hoalii* or 'anointed' (*poni ia*) with the water of Kane (*wai-niu-a-Kane*) and they became 'divine tabu chiefs' (*na' lii kapu-akua*). Their genealogy is called *Iku-pau*, because it alone leads up to the beginning of all genealogies. They had two taboo rights, the ordinary taboo of the chiefs (*Kapu-alii*) and the taboo of the gods (*Kapu-akua*). The genealogy of the lower ranks of chiefs (*he' lii noa*), on the other hand, was called *Iku-nuu*. Their power was temporal and they accordingly were entitled only to the ordinary taboo of chiefs (*Kapu-alii*)."

stood that back of the community disapproval is the unappeased challenge of the gods. In the case of the Polynesian taboo, the god himself is represented in the person of the chief, whose divine right none dare challenge and who may enforce obedience within his taboo right, under the penalty of death. The limits of this right are prescribed by grade. Before some chiefs the bystander must prostrate himself, others are too sacred to be touched. So, when a chief dedicates a part of his body to the deity, for an inferior it is taboo; any act of sacrilege will throw the chief into a fury of passion. In the same way tabooed food or property of any kind is held sacred and can not be touched by the inferior. To break a taboo is to challenge a contest of strength—that is, to declare war.

As the basis of the taboo right lay in descent from the gods, lineage was of first importance in the social world. Not that rank was independent of ability—a chief must exhibit capacity who would claim possession of the divine inheritance;[1] he must keep up rigorously the fitting etiquette or be degraded in rank. Yet even a successful warrior, to insure his family title, sought a wife from a superior rank. For this reason women held a comparatively important position in the social framework, and this place is reflected in the folk tales.[2] Many Polynesian romances are, like the *Laieikawai*, centered about the heroine of the tale. The mother, when she is of higher rank, or the maternal relatives, often protect the child. The virginity of a girl of high rank is guarded, as in the *Laieikawai*, in order to insure a suitable union.[3] Rank, also, is authority for inbreeding, the highest possible honor being paid to the child of a brother and sister of the highest chief class. Only a degree lower is the offspring of two generations, father and daughter, mother and son, uncle and niece, aunt and nephew being highly honorable alliances.[4]

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[1] Compare Krämer, Samoa Inseln, p. 31; Stair, p. 75; Turner, Samoa, p. 173; White, II, 62, and the Fornander stories of *Aukele* and of *Kila,* where capacity, not precedence of birth, determines the hero's rank.

[2] In certain groups inheritance descends on the mother's side only. See Krämer, op. cit., pp. 15, 39; Mariner, II, 89, 98. Compare Mariner, II, 210–212; Stair, p. 222. In Fison (p. 65) the story of *Longapoa* shows what a husband of lower rank may endure from a termagant wife of high rank.

[3] Krämer (p. 32 et seq.) tells us that in Samoa the daughter of a high chief is brought up with extreme care that she may be given virgin to her husband. She is called *taupo,* "dove," and, when she comes of age, passes her time with the other girls of her own age in the *fale aualuma* or "house of the virgins," of whom she assumes the leadership. Into this house, where the girls also sleep at night, no youth dare enter.

Compare Fornander's stories of *Kapuaokaoheloai* and *Hinaaikamalama.*

See also Stair, p. 110; Mariner, II, 142, 212; Fison, p. 33.

According to Gracia (p. 62) candidates in the Marquesas for the priesthood are strictly bound to a taboo of chastity.

[4] Rivers, I, 374; Malo, p. 80.

Gracia (p. 41) says that the Marquesan genealogy consists in a long line of gods and goddesses married and representing a genealogy of chiefs. To the thirtieth generation they are brothers and sisters. After this point the relation is no longer observed.

Two things result as a consequence of the taboo right in the hands of a chief. In the first place, the effort is constantly to keep before his following the exclusive position of the chief and to emphasize in every possible way his divine character as descended from a god. Such is the meaning of the insignia of rank—in Hawaii, the taboo staff which warns men of his neighborhood, the royal feather cloak, the high seat apart in the double canoe, the head of the feast, the special apparel of his followers, the size of his house and of his war canoe, the superior workmanship and decoration of all his equipment, since none but the chief can command the labor for their execution. In the second place, this very effort to aggrandize him above his fellows puts every material advantage in the hands of the chief. The taboo means that he can command, at the community expense, the best of the food supply, the most splendid ornaments, equipment, and clothing. He is further able, again at the community expense, to keep dependent upon himself, because fed at his table, a large following, all held in duty bound to carry out his will. Even the land was, in Hawaii and other Polynesian communities, under the control of the chief, to be redistributed whenever a new chief came into power. The taboo system thus became the means for economic distribution, for the control of the relation between the sexes, and for the preservation of the dignity of the chief class. As such it constituted as powerful an instrument for the control of the labor and wealth of a community and the consequent enjoyment of personal ease and luxury as was ever put into the hands of an organized upper class. It profoundly influenced class distinctions, encouraged exclusiveness and the separation of the upper ranks of society from the lower.[1]

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[1] Keaulumoku's description of a Hawaiian chief (Islander, 1875) gives a good idea of the distinction felt between the classes:

"A well-supplied dish is the wooden dish,
The high-raftered sleeping-house with shelves;
The long eating-house for women.
The rushes are spread down, upon them is spread the mat,
They lie on their backs, with heads raised in dignity,
The fly brushers wave to and fro at the door; the door is shut, the black *tapa* is drawn up.

"Haste, hide a little in refreshing sleep, dismiss fatigue.
They sleep by day in the silence where noise is forbidden.
If they sleep two and two, double is their sleep.
Enjoyable is the fare of the large-handed man.
In parrying the spear the chief is vigorous; the breaking of points is sweet.
Delightful is the season of fish, the season of food; when one is filled with fish, when one is filled with food.
Thou art satisfied with food, O thou common man,
To be satisfied with land is for the chief."

Compare the account of the Fiji chief in Williams and Calvert, I, 33–42.

To act as intermediary with his powerful line of ancestors and perform all the ceremonials befitting the rank to which he has attained, the chief employs a priesthood, whose orders and offices are also graded according to the rank into which the priest is born and the patronage he is able to secure for himself.[1] Even though the priest may be, when inspired by his god, for the time being treated like a god and given divine honors, as soon as the possession leaves him he returns to his old rank in the community.[2] Since chief and priest base their pretensions upon the same divine authority, each supports the other, often the one office including the other;[3] the sacerdotal influence is, therefore, while it acts as a check upon the chief, on the whole aristocratic.

The priest represented in Polynesian society what we may call the professional class in our own. Besides conducting religious ceremonials, he consulted the gods on matters of administration and state policy, read the omens, understood medicine, guarded the genealogies and the ancient lore, often acted as panegyrist and debater for the chief. All these powers were his in so far as he was directly inspired by the god who spoke through him as medium to the people.[4]

III. The Art of Composition

1. Aristocratic nature of Polynesian art

The arts of song and oratory, though practiced by all classes,[5] were considered worthy to be perfected among the chiefs themselves and those who sought their patronage. Of a chief the Polynesian says, "He speaks well."[6] Hawaiian stories tell of heroes famous in the *hoopapa*, or art of debating; in the *hula*, or art of dance and song; of chiefs who learned the lore of the heavens and the earth from some supernatural master in order to employ their skill competitively. The *oihana haku mele*, or "business of song making," was hence an

[1] Stair, p. 220; Gracia, p. 59; Alexander, History, chap. IV; Malo, p. 210. The name used for the priesthood of Hawaii, *kahuna*, is the same as that applied in the Marquesas, according to Gracia (p. 60), to the order of chanters.

[2] Gracia, p. 46; Mariner, II, 87, 101, 125; Gill, Myths and Songs, pp. 20, 21; Moerenhout, I, 474–482.

[3] Malo, p. 69.

[4] Ellis (III, 36) describes the art of medicine in Polynesia, and Erdland (p. 77) says that on the Marshall Islands knowledge of the stars and weather signs is handed down to a favorite child and can raise rank by attaching a man to the service of a chief.

Compare Mariner, II, 90; Moerenhout, I, 409; Williams and Calvert, I, 111.

[5] Jarves says: "Songs and chants were common among all classes, and recited by strolling musicians as panegyrics on occasions of joy, grief, or worship. Through them the knowledge of events in the lives of prominent persons or the annals of the nation were perpetuated. The chief art lay in the formation of short metrical sentences without much regard to the rhythmical terminations. Monosyllables, dissyllables, and trisyllables had each their distinct time. The natives repeat their lessons, orders received, or scraps of ancient song, or extemporize in this monotonous singsong tone for hours together, and in perfect accord."

Compare Ellis's Tour, p. 155.

[6] Moerenhout, I, 411.

aristocratic art. The able composer, man or woman, even if of low rank, was sure of patronage as the *haku mele*, "sorter of songs," for some chief; and his name was attached to the song he composed. A single poet working alone might produce the panegyric; but for the longer and more important songs of occasion a group got together, the theme was proposed and either submitted to a single composer or required line by line from each member of the group. In this way each line as it was composed was offered for criticism lest any ominous allusion creep in to mar the whole by bringing disaster upon the person celebrated, and as it was perfected it was committed to memory by the entire group, thus insuring it against loss. Protective criticism, therefore, and exact transmission were secured by group composition.[1]

Exactness of reproduction was in fact regarded as a proof of divine inspiration. When the chief's sons were trained to recite the genealogical chants, those who were incapable were believed to lack a share in the divine inheritance; they were literally "less gifted" than their brothers.[2]

This distinction accorded to the arts of song and eloquence is due to their actual social value. The *mele*, or formal poetic chants which record the deeds of heroic ancestors, are of aristocratic origin and belong to the social assets of the family to which they pertain. The claim of an heir to rank depends upon his power to reproduce, letter perfect, his family chants and his "name song," composed to celebrate his birth, and hence exact transmission is a matter of extreme importance. Facility in debate is not only a competitive art, with high stakes attached, but is employed in time of war to shame an enemy,[3] quickness of retort being believed, like quickness of hand, to be a God-given power. Chants in memory of the dead are demanded of each relative at the burial ceremony.[4] Song may be used to disgrace an enemy, to avenge an insult, to predict defeat at arms. It may also be turned to more pleasing purposes—to win back an estranged patron or lover;[5] in the art of love, indeed, song is invaluable to a chief. Ability in learning and language is, therefore, a highly prized chiefly art, respected for its social value and employed to aggrandize rank. How this aristocratic patronage has affected the language of composition will be presently clear.

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[1] Andrews, Islander, 1875, p. 35; Emerson, Unwritten Literature, pp. 27, 38.

[2] In Fornander's story of *Lonoikamakahiki,* the chief memorizes in a single night a new chant just imported from Kauai so accurately as to establish his property right to the song.

[3] Compare with Ellis, I, 286, and Williams and Calvert, I, 46, 50, the notes on the boxing contest in the text of *Laieikawai.*

[4] Gill, Myths and Songs, pp. 268 et seq.

[5] See Fornander's stories of *Lonoikamakahiki, Halemano,* and *Kuapakaa.*

2. NOMENCLATURE: ITS EMOTIONAL VALUE

The Hawaiian (or Polynesian) composer who would become a successful competitor in the fields of poetry, oratory, or disputation must store up in his memory the rather long series of names for persons, places, objects, or phases of nature which constitute the learning of the aspirant for mastery in the art of expression. He is taught, says one tale, "about everything in the earth and in the heavens"—that is, their names, their distinguishing characterstics. The classes of objects thus differentiated naturally are determined by the emotional interest attached to them, and this depends upon their social or economic value to the group.

The social value of pedigree and property have encouraged genealogical and geographical enumeration. A long recitation of the genealogies of chiefs provides immense emotional satisfaction and seems in no way to overtax the reciter's memory. Missionaries tell us that "the Hawaiians will commit to memory the genealogical tables given in the Bible, and delight to repeat them as some of the choicest passages in Scripture." Examples of such genealogies are common; it is, in fact, the part of the reciter to preserve the pedigree of his chief in a formal genealogical chant.

Such a series is illustrated in the genealogy embedded in the famous song to aggrandize the family of the famous chief Kualii, which carries back the chiefly line of Hawaii through 26 generations to Wakea and Papa, ancestors of the race.

> "Hulihonua the man,
> Keakahulilani the woman,
> Laka the man, Kepapaialeka the woman,"

runs the song, the slight variations evidently fitting the sound to the movement of the recitative.

In the eleventh section of the "Song of Creation" the poet says:

> She that lived up in the heavens and Piolani,
> She that was full of enjoyments and lived in the heavens,
> Lived up there with Kii and became his wife,
> Brought increase to the world;

and he proceeds to the enumeration of her "increase":

> Kamahaina was born a man,
> Kamamule his brother,
> Kamaainau was born next,
> Kamakulua was born, the youngest a woman.

Following this family group come a long series, more than 650 pairs of so-called husbands and wives. After the first 400 or so, the enumeration proceeds by variations upon a single name. We have first some 50 *Kupo* (dark nights)—"of wandering," "of wrestling," "of littleness," etc.; 60 or more *Polo;* 50 *Liili;* at least 60 *Alii* (chiefs); followed by *Mua* and *Loi* in about the same proportion.

At the end of this series we read that—

> Storm was born, Tide was born,
> Crash was born, and also bursts of bubbles.
> Confusion was born, also rushing, rumbling shaking earth.

So closes the "second night of Wakea," which, it is interesting to note, ends like a charade in the death of Kupololiilialiimualoipo, whose nomenclature has been so vastly accumulating through the 200 or 300 last lines. Notice how the first word *Kupo* of the series opens and swallows all the other five.

Such recitative and, as it were, symbolic use of genealogical chants occurs over and over again. That the series is often of emotional rather than of historical value is suggested by the wordplays and by the fact that the hero tales do not show what is so characteristic of Icelandic saga—a care to record the ancestry of each character as it is introduced into the story. To be sure, they commonly begin with the names of the father and mother of the hero, and their setting; but in the older mythological tales these are almost invariably *Ku* and *Hina*, a convention almost equivalent to the phrase "In the olden time"; but, besides fixing the divine ancestry of the hero, carrying also with it an idea of kinship with those to whom the tale is related, which is not without its emotional value.

Geographical names, although not enumerated to such an extent in any of the tales and songs now accessible, also have an important place in Hawaiian composition. In the *Laieikawai* 76 places are mentioned by name, most of them for the mere purpose of identifying a route of travel. A popular form of folk tale is the following, told in Waianae, Oahu: "Over in Kahuku lived a high chief, Kaho'alii. He instructed his son 'Fly about Oahu while I chew the *awa;* before I have emptied it into the cup return to me and rehearse to me all that you have seen.'" The rest of the tale relates the youth's enumeration of the places he has seen on the way.

If we turn to the chants the suggestive use of place names becomes still more apparent. Dr. Hyde tells us (*Hawaiian Annual*, 1890, p. 79): "In the Hawaiian chant (*mele*) and dirge (*kanikau*) the aim seems to be chiefly to enumerate every place associated with the subject, and to give that place some special epithet, either attached to it by commonplace repetition or especially devised for the occasion as being particularly characteristic." An example of this form of reference is to be found in the *Kualii* chant. We read:

> Where is the battle-field
> Where the warrior is to fight?
> On the field of Kalena,
> At Manini, at Hanini,
> Where was poured the water of the god,
> By your work at Malamanui,
> At the heights of Kapapa, at Paupauwela,
> Where they lean and rest.

In the play upon the words *Manini* and *Hanini* we recognize some rhetorical tinkering, but in general the purpose here is to enumerate the actual places famous in Kualii's history.

At other times a place-name is used with allusive interest, the suggested incident being meant, like certain stories alluded to in the Anglo-Saxon "Beowulf," to set off, by comparison or contrast, the present situation. It is important for the poet to know, for example, that the phrase "flowers of Paiahaa" refers to the place on Kau, Hawaii, where love-tokens cast into the sea at a point some 20 or 30 miles distant on the Puna coast, invariably find their way to shore in the current and bring their message to watchful lovers.

A third use of localization conforms exactly to our own sense of description. The Island of Kauai is sometimes visible lying off to the northwest of Oahu. At this side of the island rises the Waianae range topped by the peak Kaala. In old times the port of entry for travelers to Oahu from Kauai was the seacoast village of Waianae. Between it and the village of Waialua runs a great spur of the range, which breaks off abruptly at the sea, into the point Kaena. Kahuku point lies beyond Waialua at the northern extremity of the island. Mokuleia, with its old inland fishpond, is the first village to the west of Waialua. This is the setting for the following lines, again taken from the chant of *Kualii*, the translation varying only slightly from that edited by Thrum:

O Kauai,
Great Kauai, inherited from ancestors,
Sitting in the calm of Waianae,
A cape is Kaena,
Beyond, Kahuku,
A misty mountain back, where the winds meet, Kaala,
There below sits Waialua,
Waialua there,
Kahala is a dish for Makuleia,
A fishpond for the shark roasted in ti-leaf,
The tail of the shark is Kaena,
The shark that goes along below Kauai,
Below Kauai, thy land,
Kauai O!

The number of such place names to be stored in the reciter's memory is considerable. Not only are they applied in lavish profusion to beach, rock, headland, brook, spring, cave, waterfall, even to an isolated tree of historic interest, and distributed to less clearly marked small land areas to name individual holdings, but, because of the importance of the weather in the fishing and seagoing life of the islander, they are affixed to the winds, the rains, and the surf or "sea" of each locality. All these descriptive appellations the composer must employ to enrich his means of place allusion. Even

to-day the Hawiian editor with a nice sense of emotional values will not, in his obituary notice, speak of a man being missed in his native district, but will express the idea in some such way as this: "Never more will the pleasant *Kupuupuu* (mist-bearing wind) dampen his brow." The songs of the pleading sisters in the romance of *Laieikawai* illustrate this conventional usage. In *Kualii*, the poet wishes to express the idea that all the sea belongs to the god Ku. He therefore enumerates the different kinds of "sea," with their locality—"the sea for surf riding," "the sea for casting the net," "the sea for going naked," "the sea for swimming," "the sea for surf riding sideways," "the sea for tossing up mullet," "the sea for small crabs," "the sea of many harbors," etc.

The most complete example of this kind of enumeration occurs in the chant of Kuapakaa, where the son of the disgraced chief chants to his lord the names of the winds and rains of all the districts about each island in succession, and then by means of his grandmother's bones in a calabash in the bottom of the canoe (she is the Hawaiian wind-goddess) raises a storm and avenges his father's honor. He sings:

There they are! There they are!!
There they are!!!
The hard wind of Kohala,
The short sharp wind of Kawaihae,
The fine mist of Waimea,
The wind playing in the cocoanut-leaves of Kekaha,
The soft wind of Kiholo,
The calm of Kona,
The ghost-like wind of Kahaluu,
The wind in the hala-tree of Kaawaloa,
The moist wind of Kapalilua,
The whirlwind of Kau,
The mischievous wind of Hoolapa,
The dust-driven wind of Maalehu,
The smoke-laden wind of Kalauea.

There is no doubt in this enumeration an assertion of power over the forces the reciter calls by name, as a descendant of her who has transmitted to him the magic formula.

Just so the technician in fishing gear, bark-cloth making, or in canoe or house building, the two crafts specially practiced by chiefs, acquires a very minute nomenclature useful to the reciter in word debate or riddling. The classic example in Hawaiian song is the famous canoe-chant, which, in the legend of *Kana*, Uli uses in preparing the canoe for her grandsons' war expedition against the ravisher of Hina (called the Polynesian Helen of Troy) and which is said to be still employed for exorcism by sorcerers (*Kahuna*), of whom Uli is the patron divinity. The enumeration begins thus:

It is the double canoe of Kaumaielieli,
Keakamilo the outrigger,
Halauloa the body,
Luu the part under water,
Aukuuikalani the bow;

and so on to the names of the cross stick, the lashings, the sails, the bailing cup, the rowers in order, and the seat of each, his paddle, and his "seagoing loin cloth." There is no wordplay perceptible in this chant, but it is doubtful whether the object is to record a historical occurrence or rather to exhibit inspired craftsmanship, the process of enumeration serving as the intellectual test of an inherited gift from the gods.

Besides technical interests, the social and economic life of the people centers close attention upon the plant and animal life about them, as well as upon kinds of stone useful for working. Andrews enumerates 26 varieties of edible seaweed known to the Hawaiians. The reciters avail themselves of these well-known terms, sometimes for quick comparison, often for mere enumeration. It is interesting to see how, in the "Song of Creation," in listing plant and animal life according to its supposed order of birth—first, shellfish, then seaweed and grasses, then fishes and forests plants, then insects, birds, reptiles—wordplay is employed in carrying on the enumeration. We read:

"The Mano (shark) was born, the Moana was born
in the sea and swam.
The Mau was born, the Maumau was born
in the sea and swam,
The Nana was born, the Mana was born
in the sea and swam."

and so on through Nake and Make, Napa and Nala, Pala and Kala, Paka (eel) and Papa (crab) and twenty-five or thirty other pairs whose signification is in most cases lost if indeed they are not entirely fictitious. Again, 16 fish names are paired with similar names of forest plants; for example:

"The Pahau was born in the sea,
Guarded by the Lauhau that grew in the forest."

"The Hee was born and lived in the sea,
Guarded by the Walahee that grew in the forest."

Here the relation between the two objects is evidently fixed by the chance likeness of name.

On the whole, the Hawaiian takes little interest in stars. The "canoe-steering star," to be sure, is useful, and the "net of Makalii" (the Pleiads) belongs to a well-known folk tale. But star stories do not appear in Hawaiian collections, and even sun and moon

stories are rare, all belonging to the older and more mythical tales. Clouds, however, are very minutely observed, both as weather indicators and in the lore of signs, and appear often in song and story.[1]

Besides differentiating such visible phenomena, the Polynesian also thinks in parts of less readily distinguishable wholes. When we look toward the zenith or toward the horizon we conceive the distance as a whole; the Polynesian divides and names the space much as we divide our globe into zones. We have seen how he conceives a series of heavens above the earth, order in creation, rank in the divisions of men on earth and of gods in heaven. In the passage of time he records how the sun measures the changes from day to night; how the moon marks off the month; how the weather changes determine the seasons for planting and fishing through the year; and, observing the progress of human life from infancy to old age, he names each stage until "the staff rings as you walk, the eyes are dim like a rat's, they pull you along on the mat," or "they bear you in a bag on the back."

Clearly the interest aroused by all this nomenclature is emotional, not rational. There is too much wordplay. Utility certainly plays some part, but the prevailing stimulus is that which bears directly

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[1] In the *Hawaiian Annual,* 1890, Alexander translates some notes printed by Kamakau in 1865 upon Hawaiian astronomy as related to the art of navigation. The bottom of a gourd represented the heavens, upon which were marked three lines to show the northern and southern limits of the sun's path, and the equator—called the "black shining road of Kane" and "of Kanaloa," respectively, and the "road of the spider" or "road to the navel of Wakea" (ancestor of the race). A line was drawn from the north star to Newe in the south; to the right was the "bright road of Kane," to the left the "much traveled road of Kanaloa." Within these lines were marked the positions of all the known stars, of which Kamakau names 14, besides 5 planets. For notes upon Polynesian astronomy consult Journal of the Polynesian Society, iv, 236.

Hawaiian priestly hierarchies recognize special orders whose function it is to read the signs in the clouds, in dreams, or the flight of birds, or to practice some form of divination with the entrails of animals. In Hawaii, according to Fornander, the soothsayers constitute three of the ten large orders of priests, called Oneoneihonua, Kilokilo, and Nanauli, and these are subdivided into lesser orders. *Ike,* knowledge, means literally "to see with the eyes," but it is used also to express mental vision, or knowledge with reference to the objective means by which such knowledge is obtained. So the "gourd of wisdom"—*ka ipu o ka ike*—which Laieikawai consults (p. 610), brings distant objects before the eyes so that the woman "knows by seeing" what is going on below. Signs in the clouds are especially observed, both as weather indicators and to forecast the doings of chiefs. According to Westervelt's story of *Keaomelemele,* the lore is taught to mythical ancestors of the Hawaiian race by the gods themselves. The best analysis of South Sea Island weather signs is to be found in Erdland's "Marshall Insulaner," page 69. Early in the morning or in the evening is the time for making observations. Rainbows, *punohu*—doubtfully explained to me as mists touched by the end of a rainbow—and the long clouds which lie along the horizon, forecast the doings of chiefs. A pretty instance of the rainbow sign occurred in the recent history of Hawaii. When word reached Honolulu of the death of King Kalakaua, the throng pressed to the palace to greet their new monarch, and as Her Majesty Liliuokalani appeared upon the balcony to receive them, a rainbow arched across the palace and was instantly recognized as a symbol of her royal rank. In the present story the use of the rainbow symbol shows clumsy workmanship, since near its close the Sun god is represented as sending to his bride as her peculiar distinguishing mark the same sign, a rainbow, which has been hers from birth.

upon the idea of rank, some divine privilege being conceived in the mere act of naming, by which a supernatural power is gained over the object named. The names, as the objects for which they stand, come from the gods. Thus in the story of *Pupuhuluena*, the culture hero propitiates two fishermen into revealing the names of their food plants and later, by reciting these correctly, tricks the spirits into conceding his right to their possession. Thus he wins tuberous food plants for his people.

For this reason, exactness of knowledge is essential. The god is irritated by mistakes.[1] To mispronounce even casually the name of the remote relative of a chief might cost a man a valuable patron or even life itself. Some chiefs are so sacred that their names are taboo; if it is a word in common use, there is chance of that word dropping out of the language and being replaced by another.

Completeness of enumeration hence has cabalistic value. When the Hawaiian propitiates his gods he concludes with an invocation to the "forty thousand, to the four hundred thousand, to the four thousand"[2] gods, in order that none escape the incantation. Direction is similarly invoked all around the compass. In the art of verbal debate—called *hoopapa* in Hawaii—the test is to match a rival's series with one exactly parallel in every particular or to add to a whole some undiscovered part.[3] A charm mentioned in folk

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[1] Moerenhout (I, 501–507) says that the Areois society in Tahiti, one of whose chief objects was "to preserve the chants and songs of antiquity," sent out an officer called the "Night-walker," *Hare-po,* whose duty it was to recite the chants all night long at the sacred places. If he hesitated a moment it was a bad omen. "Perfect memory for these chants was a gift of god and proved that a god spoke through and inspired the reciter." If a single slip was made, the whole was considered useless.

Erdland relates that a Marshall Islander who died in 1906 remembered correctly the names of officers and scholars who came to the islands in the Chamisso party when he was a boy of 8 or 10.

Fornander notes that, in collecting Hawaiian chants, of the *Kualii* dating from about the seventeenth century and containing 618 lines, one copy collected on Hawaii, another on Oahu, did not vary in a single line; of the *Hauikalani,* written just before Kamehameha's time and containing 527 lines, a copy from Hawaii and one from Maui differed only in the omission of a single word.

Tripping and stammering games were, besides, practiced to insure exact articulation. (See Turner, Samoa, p. 131; Thomson, pp. 16, 315.)

[2] Emerson, Unwritten Literature, p. 24 (note).

[3] This is well illustrated in Fornander's story of Kaipalaoa's disputation with the orators who gathered about Kalanialiiloa on Kauai. Say the men:

"Kuu moku la e kuu moku,	My island there, my island;
Moku kele i ka waa o Kaula,	Island to which my canoe sails, Kaula,
Moku kele i ka waa, Nihoa,	Island to which my canoe sails, Nihoa,
Moku kele i ka waa, Niihau.	Island to which my canoe sails, Niihau.
Lehua, Kauai, Molokai, Oahu,	Lehua, Kauai, Molokai, Oahu,
Maui, Lanai, Kahoolawe,	Maui, Lanai, Kahoolawe,
Molokini, Kauiki, Mokuhano,	Molokini, Kauiki, Mokuhano,
Makaukiu, Makapu, Mokolii.	Makaukiu, Makapu, Mokolii.

"You are beaten, young man; there are no islands left. We have taken up the islands to be found, none left."

tale is "to name every word that ends with *lau*." Certain numbers, too, have a kind of magic finality in themselves; for example, to count off an identical phrase by ten without missing a word is the charm by which Lepe tricks the spirits. In the *Kualii*, once more, Ku is extolled as the tenth chief and warrior:

The first chief, the second chief,
The third chief, the fourth chief,
The fifth chief, the sixth chief,
The seventh chief, the eighth chief,
The ninth chief, the tenth chief is Ku,
Ku who stood in the path of the rain of the heaven,
The first warrior, the second warrior,
The third warrior, the fourth warrior,
The fifth warrior, the sixth warrior,
The seventh warrior, the eighth warrior,
The ninth warrior, the tenth warrior
Is the Chief who makes the King rub his eyes,
The young warrior of all Maui.

Says the boy:

"Kuu moku e, kuu moku,	Here is my island, my island
O Mokuola, ulu ka ai,	*Mokuola* where grows food,
Ulu ka niu, ulu ka laau,	The cocoanut grows, trees grow,
Ku ka hale, holo ua holoholona.	Houses stand, animals run.

"There is an island for you. It is an island. It is in the sea."
(This is a small island off Hilo, Hawaii.)

The men try again:

" He aina hau kinikini o Kohala,	A land of many *hau* trees is Kohala
Na'u i helu a hookahi hau,	Out of a single *hau* tree I have counted out
I e hiku hau keu.	And found seven *hau*.
O ke ama hau la akahi,	The *hau* for the outriggers makes one,
O ka iako hau la alua,	The *hau* for the joining piece makes two,
O ka ilihau la akolu,	The *hau* bark makes three,
O ka laau hau la aha,	The *hau* wood makes four,
O ke opu hau la alima,	The *hau* bush makes five,
O ka nanana hau la aone,	The large *hau* tree makes six,
O ka hau i ka mauna la ahiku.	The mountain *hau* makes seven.

" Say, young man, you will have no *hau,* for we have used it all. There is none left. If you find any more, you shall live, but if you fail you shall surely die. We will twist your nose till you see the sun at Kumukena. We will poke your eyes with the *Kahili* handle, and when the water runs out, our little god of disputation shall suck it up—the god Kaneulupo."

Says the boy, " You full-grown men have found so many uses, you whose teeth are rotten with age, why can't I, a lad, find other uses, to save myself so that I may live. I shall search for some more hau, and if I fail you shall live, but if I find them you shall surely die.

"Aina hau' kinikini o Kona,	A land of many *hau* trees is in *Kona*
Na'u i helu hookahi hau,	Out of a single *hau* I have counted one,
A ehiku hau keu."	And found seven *hau*.
O Honolohau la akahi,	Honolahau makes one,
O Lanihau la alua	Lanihau makes two,
O Punohau la akolu,	Punohau makes three,
O Kahauloa la aha,	Kahauloa makes four,
O Auhaukea la alima,	Auhaukea makes five,
O Kahauiki la aono,	Kahauiki makes six,
Holo kehau i ka waa kona la ahiku.	The Kehau that drives the canoe at Kona makes seven.
	(All names of places in the Kona district.)

" There are seven *hau,* you men with rotten teeth."

And there follows an enumeration of the other nine warriors. A similar use is made of counting-out lines in the famous chant of the "Mirage of Mana" in the story of *Lono*, evidently with the idea of completing an inclusive series.

Counting-out formulæ reappear in story-telling in such repetitive series of incidents as those following the action of the five sisters of the unsuccessful wooer in the *Laieikawai* story. Here the interest develops, as in the lines from *Kualii*, an added emotional element, that of climax. The last place is given to the important character. Although everyone is aware that the younger sister is the most competent member of the group, the audience must not be deprived of the pleasure of seeing each one try and fail in turn before the youngest makes the attempt. The story-teller, moreover, varies the incident; he does not exactly follow his formula, which, however, it is interesting to note, is more fixed in the evidently old dialogue part of the story than in the explanatory action.

Story-telling also exhibits how the vital connection felt to exist between a person or object and the name by which it is distinguished, which gives an emotional value to the mere act of naming, is extended further to include scenes with which it is associated. The Hawaiian has a strong place sense, visible in his devotion to scenes familiar to his experience, and this is reflected in his language. In the *Laieikawai* it appears in the plaints of the five sisters as they recall their native land. In the songs in the *Halemano* which the lover sings to win his lady and the chant in *Lonoikamakahiki* with which the disgraced favorite seeks to win back his lord, those places are recalled to mind in which the friends have met hardship together, in order, if possible, to evoke the same emotions of love and loyalty which were theirs under the circumstances described. Hawaiians of all classes, in mourning their dead, will recall vividly in a wailing chant the scenes with which their lost friend has been associated. I remember on a tramp in the hills above Honolulu coming upon the grass hut of a Hawaiian lately released from serving a term for manslaughter. The place commanded a fine view—the sweep of the blue sea, the sharp rugged lines of the coast, the emerald rice patches, the wide-mouthed valleys cutting the roots of the wooded hills. "It is lonely here?" we asked the man. "*Aole! maikai keia!*" ("No, the view is excellent") he answered.

The ascription of perfection of form to divine influence may explain the Polynesian's strong sense for beauty.[1] The Polynesian sees in nature the sign of the gods. In its lesser as in its more marvelous manifestations—thunder, lightning, tempest, the "red rain," the rainbow, enveloping mist, cloud shapes, sweet odors of plants, so

[1] Thomson says that the Fijians differ from the Polynesians in their indifference to beauty in nature.

rare in Hawaii, at least, or the notes of birds—he reads an augury of divine indwelling. The romances glow with delight in the startling effect of personal beauty upon the beholder—a beauty seldom described in detail save occasionally by similes from nature. In the *Laieikawai* the sight of the heroine's beauty creates such an ecstasy in the heart of a mere countryman that he leaves his business to run all about the island heralding his discovery. Dreaming of the beauty of Laieikawai, the young chief feels his heart glow with passion for this "red blossom of Puna" as the fiery volcano scorches the wind that fans across its bosom. A divine hero must select a bride of faultless beauty; the heroine chooses her lover for his physical perfections. Now we can hardly fail to see that in all these cases the delight is intensified by the belief that beauty is godlike and betrays divine rank in its possessor. Rank is tested by perfection of face and form. The recognition of beauty thus becomes regulated by express rules of symmetry and surface. Color, too, is admired according to its social value. Note the delight in red, constantly associated with the accouterments of chiefs.

3. ANALOGY: ITS PICTORIAL QUALITY

A second significant trait in the treatment of objective life, swiftness of analogy, affects the Polynesian in two ways: the first is pictorial and plays upon a likeness between objects or describes an idea or mood in metaphorical terms; the second is a mere linguistic play upon words. Much nomenclature is merely a quick picturing which fastens attention upon the special feature that attracts attention; ideas are naturally reinforced by some simple analogy. I recall a curious imported flower with twisted inner tube which the natives call, with a characteristic touch of daring drollery, "the intestines of the clergyman." Spanish moss is named from a prominent figure of the foreign community "Judge Dole's beard." Some native girls, braiding fern wreaths, called my attention to the dark, graceful fronds which grow in the shade and are prized for such work. "These are the natives," they said; then pointing slyly to the coarse, light ferns burned in the sun they added, "these are the foreigners." After the closing exercises of a mission school in Hawaii one of the parents was called upon to make an address. He said: "As I listen to the songs and recitations I am like one who walks through the forest where the birds are singing. I do not understand the words, but the sound is sweet to the ear." The boys in a certain district school on Hawaii call the weekly head inspection "playing the ukulele" in allusion to the literal interpretation of the name for the native banjo. These homely illustrations, taken from the everyday life of the people, illustrate a habit of mind which, when applied for conscious emotional effect, results in much charm of formal

expression. The habit of isolating the essential feature leads to such suggestive names as "Leaping water," "White mountain," "The gathering place of the clouds," for waterfall or peak; or to such personal appellations as that applied to a visiting foreigner who had temporarily lost his voice, "The one who never speaks"; or to such a description of a large settlement as "many footprints."[1] The graphic sense of analogy applies to a mountain such a name as "House of the sun"; to the prevailing rain of a certain district the appellation "The rain with a pack on its back," "Leaping whale" or "Ghostlike"; to a valley, "The leaky canoe"; to a canoe, "Eel sleeping in the water." A man who has no brother in a family is called "A single coconut," in allusion to a tree from which hangs a single fruit.[2]

This tendency is readily illustrated in the use of synonyms. *Oili* means "to twist, roll up;" it also means "to be weary, agitated, tossed about in mind." *Hoolala* means "to branch out," as the branches of a tree; it is also applied in sailing to the deflection from a course. *Kilohana* is the name given to the outside decorated piece of tapa in a skirt of five layers; it means generally, therefore, "the very best" in contrast to that which is inferior. *Kuapaa* means literally "to harden the back" with oppressive work; it is applied to a breadfruit parched on the tree or to a rock that shows itself above water. *Lilolilo* means "to spread out, expand as blossom from bud;" it also applies to an open-handed person. *Nee* may mean "to hitch along from one place to another," or "to change the mind." *Palele* means "separate, put somewhere else when there is no place vacant;" it also applies to stammering. These illustrations gathered almost at random may be indefinitely multiplied. I recall a clergyman in a small hamlet on Hawaii who wished to describe the character of the people of that place. Picking up a stone of very close grain of the kind used for pounding and called *alapaa*, literally, "close-grained stone," he explained that because the people of that section were "tight" (stingy) they were called *Kaweleau alapaa.* This ready imitativeness, often converted into caricature, enters into the minutest detail of life and is the clew to many a familiar proverb like that of the canoe on the coral reef quoted in the text.[3] The chants abound in such symbols. Man is "a long-legged fish" offered to the gods. Ignorance is the "night of the mind." The cloud hanging over Kaula is a bird which flies before the wind[4]—

> The blackbird begged,
> The bird of Kaula begged,
> Floating up there above Waahila.

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[1] Turner, Samoa, p. 220.
[2] Ibid.; Moerenhout, I, 407–410.
[3] Turner, Samoa, pp. 216–221; Williams and Calvert, I, p. 110.
[4] Williams and Calvert, I, 118.

The coconut leaves are "the hair of the trees, their long locks." Kailua district is "a mat spread out narrow and gray."

The classic example of the use of such metaphor in Hawaiian song is the famous passage in the *Hauikalani* in which chiefs at war are compared with a cockfight, the favorite Hawaiian pastime[1] being realistically described in allusion to Keoua's wars on Hawaii:

Hawaii is a cockpit; the trained cocks fight on the ground.
The chief fights—the dark-red cock awakes at night for battle;
The youth fights valiantly—Loeau, son of Keoua.
He whets his spurs, he pecks as if eating;
He scratches in the arena—this Hilo—the sand of Waiolama.
* * * * * * *
He is a well-fed cock. The chief is complete,
Warmed in the smokehouse till the dried feathers rattle,
With changing colors, like many-colored paddles, like piles of polished *Kahili*.
The feathers rise and fall at the striking of the spurs.

Here the allusions to the red color and to eating suggest a chief. The feather brushes waved over a chief and the bright-red paddles of his war fleet are compared to the motion of a fighting cock's bright feathers, the analogy resting upon the fact that the color and the motion of rising and falling are common to all three.

This last passage indicates the precise charm of Polynesian metaphor. It lies in the singer's close observation of the exact and characteristic truth which suggests the likeness, an exactness necessary to carry the allusion with his audience, and which he sharpens incessantly from the concrete facts before him. Kuapakaa sings:

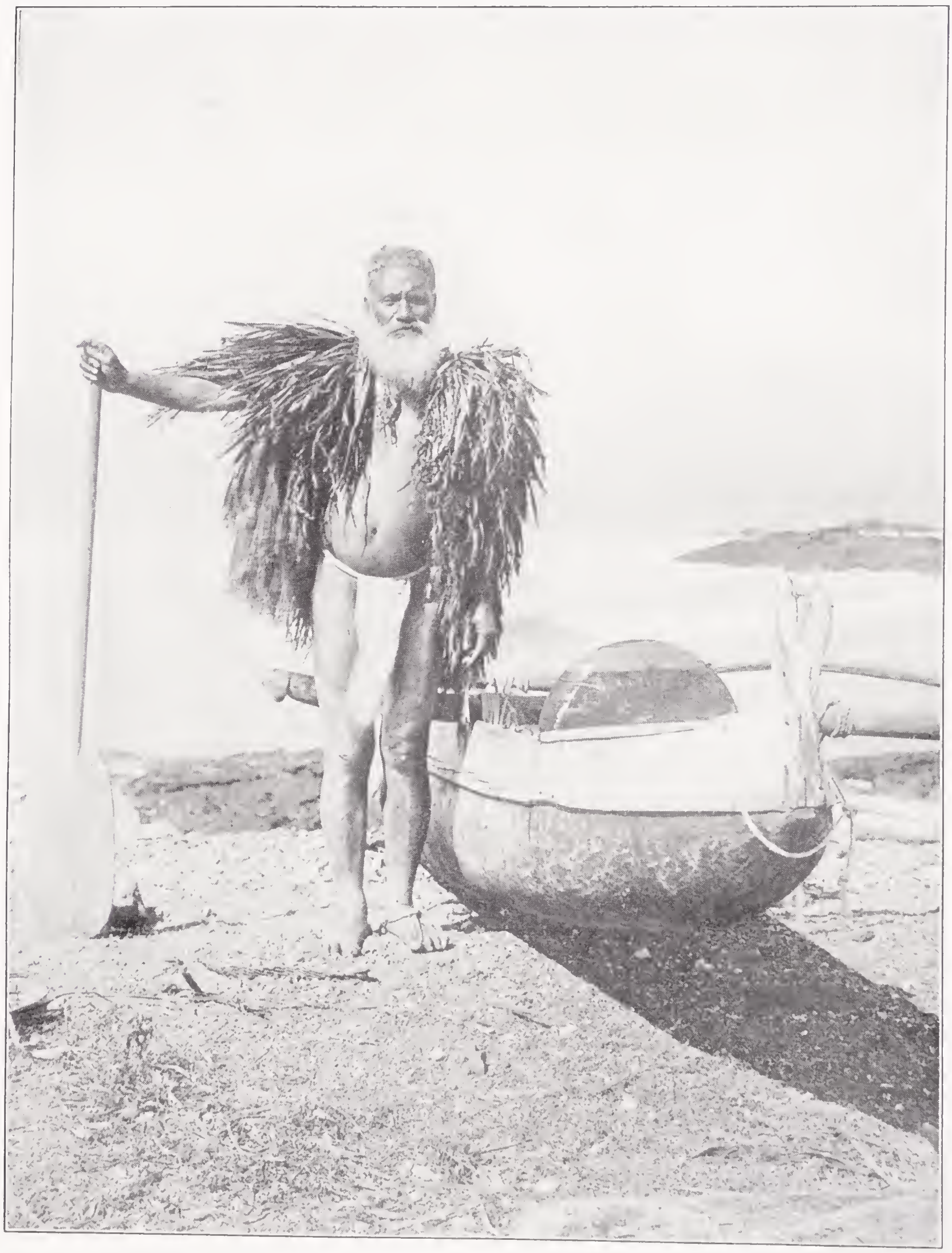
The rain in the winter comes slanting,
Taking the breath away, pressing down the hair,
Parting the hair in the middle.

The chants are full of such precise descriptions, and they furnish the rich vocabulary of epithet employed in recalling a place, person, or object. Transferred to matters of feeling or emotion, they result in poetical comparisons of much charm. Sings Kuapakaa (Wise's translation):

The pointed clouds have become fixed in the heavens,
The pointed clouds grow quiet like one in pain before childbirth,
Ere it comes raining heavily, without ceasing.
The umbilicus of the rain is in the heavens,
The streams will yet be swollen by the rain.

Hina's song of longing for her lost lover in *Laieikawai* should be compared with the lament of Laukiamanuikahiki when, abandoned by her lover, she sees the clouds drifting in the direction he has taken:

[1] Moerenhout, II, 146.



A HAWAIIAN PADDLER (HENSHAW)

The sun is up, it is up;
My love is ever up before me.
It is causing me great sorrow, it is pricking me in the side,
For love is a burden when one is in love,
And falling tears are its due.

How vividly the mind enters into this analogy is proved by its swift identification with the likeness presented. Originally this identification was no doubt due to ideas of magic. In romance, life in the open—in the forests or on the sea—has taken possession of the imagination. In the myths heroes climb the heavens, dwelling half in the air; again they are amphibian like their great lizard ancestors. In the *Laieikawai*, as in so many stories, note how much of the action takes place on or in the sea—canoeing, swimming, or surfing. In less humanized tales the realization is much more fantastic. To the Polynesian mind such figurative sayings as "swift as a bird" and "swim like a fish" mean a literal transformation, his sense of identity being yet plastic, capable of uniting itself with whatever shape catches the eye. When the poet Marvel says—

Casting the body's vest aside,
My soul into the boughs does glide;
There, like a bird, it sits and sings,
Then whets and combs its silver wings,
And, till prepared for longer flight,
Waves in its plumes the various light—

he is merely expressing a commonplace of primitive mental experience, transformation stories being of the essence of Polynesian as of much primitive speculation about the natural objects to which his eye is drawn with wonder and delight.

4. THE DOUBLE MEANING; PLAYS ON WORDS

Analogy is the basis of many a double meaning. There is, in fact, no lyric song describing natural scenery that may not have beneath it some implied, often indelicate, allusion whose riddle it takes an adroit and practiced mind to unravel.

This riddling tendency of figurative verse seems to be due to the aristocratic patronage of composition, whose tendency was to exalt language above the comprehension of the common people, either by obscurity, through ellipsis and allusion, or by saying one thing and meaning another. A special chief's language was thus evolved, in which the speaker might couch his secret resolves and commands unsuspected by those who stood within earshot. Quick interpretation of such symbols was the test of chiefly rank and training. On the other hand, the wish to appear innocent led him to hide his meaning in a commonplace observation. Hence nature and the objects

and actions of everyday life were the symbols employed. For the heightened language of poetry the same chiefly strain was cultivated—the allusion, metaphor, the double meaning became essential to its art; and in the song of certain periods a play on words by punning and word linking became highly artificial requirements.[1]

Illustrations of this art do not fall upon a foreign ear with the force which they have in the Polynesian, because much of the skill lies in tricks with words impossible to translate, and often the jest depends upon a custom or allusion with which the foreigner is unfamiliar. It is for this reason that such an art becomes of social value, because only the chief who keeps up with the fashion and the follower who hangs upon the words of his chief can translate the allusion and parry the thrust or satisfy the request. In a Samoan tale a wandering magician requests in one village "to go dove catching," and has the laugh on his simple host because he takes him at his word instead of bringing him a wife. In a Tongan story [2] the chief grows hungry while out on a canoe trip, and bids his servant, "Look for a banana stalk on the weather side of the boat." As this is the side of the women, the command meant "Kill a woman for me to eat." The woman designed for slaughter is in this case wise enough to catch his meaning and save herself and child by hiding under the canoe. In Fornander's story a usurper and his accomplice plan the moment for the death of their chief over a game of *konane*, the innocent words which seem to apply to the game being uttered by the conspirators with a more sinister meaning. The language of insults and opprobrium is particularly rich in such double meanings. The pig god, wishing to insult Pélé, who has refused his advances, sings of her, innocently enough to common ears, as a "woman pounding *noni*." Now, the *noni* is the plant from which red dye is extracted; the allusion therefore is to Pélé's red eyes, and the goddess promptly resents the implication.

It is to this chiefly art of riddling that we must ascribe the stories of riddling contests that are handed down in Polynesian tales. The best Hawaiian examples are perhaps found in Fornander's *Kepakaiula*. Here the hero wins supremacy over his host by securing the answer to two riddles—"The men that stand, the men that lie down, the men that are folded," and "Plaited all around, plaited to the bottom, leaving an opening." The answer is in both cases a house, for in the first riddle "the timbers stand, the batons lie down, the grass is folded under the cords"; in the second, the process of thatching is described in general terms. In the story of *Pikoiakaala*, on the other hand, the hero puzzles his contestants by riddling with the word "rat." This word riddling is further illustrated in the story

[1] See Moerenhout, II, 210; Jarves, p. 34; Alexander in Andrews' Dict., p. XVI; Ellis, I, 288; Gracia, p. 65; Gill, Myths and Songs, p. 42.

[2] Fison, p. 100.

of the debater, Kaipalaoa, already quoted. His opponents produce this song:

The small bird chirps; it shivers in the rain, in Puna, at Keaau, at Iwainalo,

and challenge him to "find another *nalo*." Says the boy:

The crow caw caws; it shines in the rain. In *Kona*, at *Honalo*, it is hidden (*nalo*).

Thus, by using *nalo* correctly in the song in two ways, he has overmatched his rivals.

In the elaborated *hula* songs, such as Emerson quotes, the art can be seen in full perfection. Dangerous as all such interpretation of native art must be for a foreigner, I venture in illustration, guided by Wise's translation, the analysis of one of the songs sung by Halemano to win back his lost lady love, the beauty of Puna. The circumstances are as follows: Halemano, a Kauai chief, has wedded a famous beauty of Puna, Hawaii, who has now deserted him for a royal lover. Meanwhile a Kohala princess who loves him seeks to become his mistress, and makes a festival at which she may enjoy his company. The estranged wife is present, and during the games he sings a series of songs to reproach her infidelity. One of them runs thus:

Ke kua ia mai la e ke kai ka hala o Puna.	Hewn down by the sea are the pandanus trees of Puna.
E halaoa ana me he kanaka la,	They are standing there like men,
Lulumi iho la i kai o Hilo-e.	Like a multitude in the lowlands of Hilo.
Hanuu ke kai i luna o Mokuola.	Step by step the sea rises above the Isle-of-life.
Ua ola ae nei loko i ko aloha-e.	So life revives once more within me, for love of you.
He kokua ka inaina no ke kanaka.	A bracer to man is wrath.
Hele kuewa au i ke alanui e!	As I wandered friendless over the highways, alas!
Pela, peia, pehea au e ke aloha?	That way, this way, what of me, love?
Auwe kuu wahine—a!	Alas, my wife—O!
Kuu hoa o ka ulu hapapa o Kalapana.	My companion of the shallow planted breadfruit of Kalapana.
O ka la hiki anuanu ma Kumukahi.	Of the sun rising cold at Kumukahi.
Akahi ka mea aloha o ka wahine.	Above all else the love of a wife.
Ke hele neiia wela kuu manawa,	For my temples burn,
A huihui kuu piko i ke aloha,	And my heart (literally "middle") is cold for your love,
Ne aie kuu kino no ia la-e.	And my body is under bonds to her (the princess of Kohala).
Hoi mai kaua he a'u koolau keia,	Come back to me, a wandering Au bird of Koolau,
Kuu wahine hoi e! Hoi mai.	My love, come back.
Hoi mai kaua e hoopumehana.	Come back and let us warm each other with love,
Ka makamaka o ia aina makua ole.	Beloved one in a friendless land (literally, "without parents").

Paraphrased, the song may mean:

The sea has enroached upon the shore of Puna and Hilo so that the *hala* trees stand out in the water; still they stand firm in spite of the flood. So love floods my heart, but I am braced by anger. Alas! my wife, have you forgotten the days when we dwelt in Kalapana and saw the sun rise beyond Cape Kumukahi? I burn and freeze for your love, yet my body is engaged to the princess of Kohala, by the rules of the game. Come back to me! I am from Kauai, in the north, and here in Puna I am a stranger and friendless.

The first figure alludes to the well-known fact that the sinking of the Puna coast has left the pandanus trunks standing out in the water, which formerly grew on dry land. The poetical meaning, however, depends first upon the similarity in sound between *Ke kua*, "to cut," which begins the parallel, and *He kokua*, which is also used to mean cutting, but implies assisting, literally "bracing the back," and carries over the image to its analogue; and, second, upon the play upon the word *ola*, life: "The sea floods the isle of life—yes! Life survives in spite of sorrow," may be the meaning. In the latter part of the song the epithets *anuanu*, chilly, and *hapapa*, used of seed planted in shallow soil, may be chosen in allusion to the cold and shallow nature of her love for him.

The nature of Polynesian images must now be apparent. A close observer of nature, the vocabulary of epithet and image with which it has enriched the mind is, especially in proverb or figurative verse, made use of allusively to suggest the quality of emotion or to convey a sarcasm. The quick sense of analogy, coupled with a precise nomenclature, insures its suggestive value. So we find in the language of nature vivid, naturalistic accounts of everyday happenings in fantastic reshapings, realistically conceived and ascribed to the gods who rule natural phenomena; a figurative language of signs to be read as an implied analogy; allusive use of objects, names, places, to convey the associated incident, or the description of a scene to suggest the accompanying emotion; and a sense of delight in the striking or phenomenal in sound, perfume, or appearance, which is explained as the work of a god.

5. CONSTRUCTIVE ELEMENTS OF STYLE

Finally, to the influence of song, as to the dramatic requirements of oral delivery, are perhaps due the retention of certain constructive elements of style. No one can study the form of Hawaiian poetry without observing that parallelism is at the basis of its structure. The same swing gets into the prose style. Perhaps the necessity of memorizing also had its effect. A composition was planned for oral delivery and intended to please the ear; tone values were accordingly of great importance. The variation between narrative, recitative, and formal song; the frequent dialogue, sometimes strictly dramatic; the

repetitive series in which the same act is attempted by a succession of actors, or the stages of an action are described in exactly the same form, or a repetition is planned in ascending scale; the singsong value of the antithesis;[1] the suspense gained by the ejaculation[2]—all these

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[1] The following examples are taken from the *Laieikawai,* where antithesis is frequent:

"Four children were mine, four are dead." (P. 346.)
"Masters inside and outside" (to express masters over everything). (P. 358.)
"I have seen great and small, men and women; low chiefs, men and women; high chiefs." (P. 360.)
"When you wish to go, go; if you wish to stay, this is Hana, stay here." (P. 380.)
"As you would do to me, so shall I to you." (P. 380.)
"I will not touch you, you must not touch me." (P. 404.)
"Until day becomes night and night day." (P. 412.)
"If it seems good I will consent; if not, I will refuse." (P. 418.)
"Camped at some distance from A's party and A's party from them." (P. 426.)
"Sounds only by night, . . . never by day." (P. 436.)
"Through us the consent, through us the refusal." (P. 440.)
"You above, our wife below." (P. 492.)
"Thunder pealed, this was Waka's work; thunder pealed, this was Malio's work." (P. 504.)
"Do not look back, face ahead." (P. 504.)
"Adversity to one is adversity to all;" "we will not forsake you, do not you forsake us." (P. 516.)
"Not to windward, go to leeward." (P. 558.)
"Never . . . any destruction before like this; never will any come hereafter." (P. 574.)
"Everyone has a god, none is without." (P. 590.)
"There I stood, you were gone." (P. 596.)
"I have nothing to complain of you, you have nothing to complain of me." (P. 602.)

The balanced sentence structure is often handled with particular skill:

"If . . . a daughter, let her die; however many daughters . . . let them die." (P. 344.)
"The penalty is death, death to himself, death to his wife, death to all his friends." (P. 408.)
"Drive him away; if he should tell you his desire, force him away; if he is very persistent, force him still more." (P. 462.)
"Again they went up . . . again the chief waited . . . the chief again sent a band." (P. 468.)
"A crest arose; he finished his prayer to the amen; again a crest arose, the second this; not long after another wave swelled." (P. 506.)
"If she has given H. a kiss, if she has defiled herself with him, then we lose the wife, then take me to my grave without pity. But if she has hearkened . . . then she is a wife for you, if my grandchild has hearkened to my command." (P. 534.)

A series of synonyms is not uncommon, or the repetition of an idea in other words:

"Do not fear, have no dread." (P. 434.)
"Linger not, delay not your going." (P. 466.)
"Exert your strength, all yur godlike might." (P. 466.)
"Lawless one, mischief maker, rogue of the sea." (P. 466.)
"Princess of broad Hawaii, Laieikawai, our mistress." (P. 560.)
"House of detention, prison-house." (P. 548.)
"Daughter, lord, preserver." (P. 552.)

[2] In the course of the story of *Laieikawai* occur more than 50 ejaculatory phrases, more than half of these in the narrative, not the dialogue, portion:

1. The most common is used to provide suspense for what is to follow and is printed without the point—*aia hoi,* literally, "then (or there) indeed," with the force of our lo! or behold! (p. 549).
2. Another less common form, native to the Hawaiian manner of thought, is the contradiction of a plausible conjecture—*aole ka!* "not so!" (p. 345). Both these forms occur in narrative or in dialogue. The four following are found in dialogue alone:
3. *Auhea oe?* "where are you?" is used to introduce a vigorous address. (P. 347.)
4. *Auwe!* to express surprise (common in ordinary speech), is rare in this story.

devices contribute values to the ear which help to catch and please the sense.

IV. Conclusions

1. Much of the material of Hawaiian song and story is traditional within other Polynesian groups.
2. Verse making is practiced as an aristocratic art of high social value in the households of chiefs, one in which both men and women take part.
3. In both prose and poetry, for the purpose of social aggrandizement, the theme is the individual hero exalted through his family connection and his own achievement to the rank of divinity.
4. The action of the story generally consists in a succession of contests in which is tested the hero's claim to supernatural power. These contests range from mythical encounters in the heavens to the semihistorical rivalries of chiefs.
5. The narrative may take on a high degree of complexity, involving many well-differentiated characters and a well-developed art of conversation, and in some instances, especially in revenge, trickster, or recognition motives, approaching plot tales in our sense of the word.
6. The setting of song or story, both physical and social, is distinctly realized. Stories persist and are repeated in the localities where they are localized. Highly characteristic are stories of rock transformations and of other local configurations, still pointed to as authority for the tale.
7. Different types of hero appear:
   (*a*) The hero may be a human being of high rank and of unusual power either of strength, skill, wit, or craft.
   (*b*) He may be a demigod of supernatural power, half human, half divine.
   (*c*) He may be born in shape of a beast, bird, fish, or other object, with or without the power to take human form or monstrous size.
   (*d*) He may bear some relation to the sun, moon, or stars, a form rare in Hawaii, but which, when it does occur, is treated objectively rather than allegorically.
   (*e*) He may be a god, without human kinship, either one of the "departmental gods" who rule over the forces of nature, or of the hostile spirits who inhabited the islands before they were occupied by the present race.
   (*f*) He may be a mere ordinary man who by means of one of these supernatural helpers achieves success.
8. Poetry and prose show a quite different process of development. In prose, connected narrative has found free expression. In poetry, the epic process is neglected. Besides the formal dirge and highly developed lyric songs (often accompanied and interpreted by dance), the characteristic form is the eulogistic hymn, designed to honor an individual by rehearsing his family's achievements, but in broken and ejaculatory panegyric rather than in connected narrative. In prose, again, the picture presented is highly

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5. The expression of surprise, *he mea kupanaha,* is literally "a strange thing," like our impersonal "it is strange" (p. 351).
6. The vocable *e* is used to express strong emotion. (P. 551.)
7. Add to these an occasional use, for emphasis, of the belittling question, whose answer, although generally left to be understood, may be given; for example (p. 449): *A heaha la o Haua-i-liki ia Laie-i-ka-wai? he opala paha,* "What was Hauailiki to Laieikawai? 'mere chaff!'", and the expression of contempt—*ka*—with which the princess dismisses her wooer (p. 413).

realistic. The tendency is to humanize and to localize within the group the older myth and to develop later legendary tales upon a naturalistic basis. Poetry, on the other hand, develops set forms, plays with double meanings. Its character is symbolic and obscure and depends for its style upon artificial devices.

9. Common to each are certain sources of emotional interest such as depend upon a close interplay of ideas developed within an intimate social group. In prose occur conventional episodes, highly elaborated minor scenes, place names in profusion which have little to do with the action of the story, repetitions by a series of actors of the same incident in identical form, and in the dialogue, elaborate chants, proverbial sayings, antithesis and parallelism. In poetry, the panegyric proceeds by the enumeration of names and their qualities, particularly place or technical names; by local and legendary allusions which may develop into narrative or descriptive passages of some length; and by eulogistic comparisons drawn from nature or from social life and often elaborately developed. The interjectional expression of emotion, the rhetorical question, the use of antithesis, repetition, wordplay (puns and word-linking) and mere counting-out formulæ play a striking part, and the riddling element, both in the metaphors employed and in the use of homonyms, renders the sense obscure.

PERSONS IN THE STORY

1. Aiwohi-kupua. A young chief of Kauai, suitor to Laie-i-ka-wai.
2. Akikeehiale. The turnstone, messenger of Aiwohi-kupua.
3. Awakea. "Noonday." The bird that guards the doors of the sun.
4. Hala-aniani. A young rascal of Puna.
5. Halulu-i-ke-kihe-o-ka-malama. The bird who bears the visitors to the doors of the sun.
6. Haua-i-liki. "Strike-in-beating." A young chief of Kauai, suitor to Laie-i-ka-wai.
7. Haunaka. A champion boxer of Kohala.
8. Hina-i-ka-malama. A chiefess of Maui.
9. Hulu-maniani. "Waving feather." A seer of Kauai.
10. Ihu-anu. "Cold-nose." A champion boxer of Kohala.
11. Ka-elo-i-ka-malama. The "mother's brother" who guards the land of Nuumealani.
12. Ka-hala-o-mapu-ana. "The sweet-scented hala." The youngest sister of Aiwohi-kupua.
13. Kahau-o-kapaka. The chief of Koolau, Oahu, father of Laie-i-ka-wai.
14. Kahoupo 'kane. Attendant upon Poliahu.
15. Ka-ili-o-ka-lau-o-ke-koa. "The-skin-of-the-leaf-of-the-koa (tree)." The wife of Kauakahi-alii.
16. Kalahumoku. The fighting dog of Aiwohi-kupua.
17. Ka-ohu-kulo-kaialea. "The-moving-cloud-of-Kaialea." Guard of the shade at the taboo house of Kahiki.
18. Ka-onohi-o-ka-la. "The-eyeball-of-the-sun." A high taboo chief, who lives in Kahiki.
19. Kapukai-haoa. A priest, grandfather of Laie-i-ka-wai.
20. Kaua-kahi-alii. The high chief of Kauai.
21. Kaulaai-lehua. A beautiful princess of Molokai.
22. Ke-kalukalu-o-ke-wa. Successor to Kauakahi-alii and suitor to Laie-i-ka-wai.
23. Kiha-nui-luku-moku. "Great-convulsion-shaking-the-island." A guardian spirit of Pali-uli.
24. Koae. The tropic bird. Messenger of Aiwohi-kupua.
25. Laie-i-ka-wai. A species of the *ieie* vine. (?) The beauty of Pali-uli.
26. Laie-lohelohe. Another species of the *ieie* vine. (?) Twin sister of Laie-i-ka-wai.
27. Lanalana-nui-ai-makua. "Great-ancestral-spider." The one who lets down the pathway to the heavens.
28. Lau-kiele-ula. "Red-kiele-leaf." The mother who attends the young chief in the taboo house at Kahiki.
29. Lili-noe. "Fine-fog." Attendant to Poli-ahu.
30. Mahina-nui-konane. "Big-bright-moon." Guard of the shade at the taboo house at Kahiki.
31. Maile-haiwale. "Brittle-leafed-maile-vine." Sister of Aiwohi-kupua.
32. Maile-kaluhea. "Big-leafed-maile-vine." Sister of Aiwohi-kupua.
33. Maile-laulii. "Fine-leafed-maile-vine." Sister of Aiwohi-kupua.
34. Maile-pakaha. "Common-maile-vine." Sister of Aiwohi-kupua.

35. MAKA-WELI. "Terrible-eyes." A young chief of Kauai.
36. MALAEKAHANA. The mother of Laie-i-ka-wai.
37. MALIO. A sorceress, sister of the Puna rascal.
38. MOANALIHA-I-KA-WAOKELE. A powerful chief in Kahiki.
39. MOKU-KELE-KAHIKI. "Island-sailing-to-Kahiki." The mother's brother who guards the land of Ke-alohi-lani.
40. POLI-AHU. "Cold-bosom." A high chiefess who dwells on Maunakea.
41. POLOULA. A chief at Wailua, Kauai.
42. ULILI. The snipe. Messenger to Aiwohi-kupua.
43. WAI-AIE. "Water-mist." Attendant of Poli-ahu.
44. WAKA. A sorceress, grandmother of Laie-i-ka-wai.

The chief counsellor of Aiwohi-kupua.
The humpbacked attendant of Laie-i-ka-wai.
A canoe owner of Molokai.
A chief of Molokai, father of Kaulaai-lehua.
A countrywoman of Hana.
Paddlers, soldiers, and country people.

ACTION OF THE STORY

Twin sisters, Laieikawai and Laielohelohe, are born in Koolau, Oahu, their birth heralded by a double clap of thunder. Their father, a great chief over that district, has vowed to slay all his daughters until a son is born to him. Accordingly the mother conceals their birth and intrusts them to her parents to bring up in retirement, the priest carrying the younger sister to the temple at Kukaniloko and Waka hiding Laieikawai in the cave beside the pool Waiapuka. A prophet from Kauai who has seen the rainbow which always rests over the girl's dwelling place, desiring to attach himself to so great a chief, visits the place, but is eluded by Waka, who, warned by her husband, flies with her charge, first to Molokai, where a countryman, catching sight of the girl's face, is so transported with her beauty that he makes the tour of the island proclaiming her rank, thence to Maui and then to Hawaii, where she is directed to a spot called Paliuli on the borders of Puna, a night's journey inland through the forest from the beach at Keaau. Here she builds a house for her "grandchild" thatched with the feathers of the *oo* bird, and appoints birds to serve her, a humpbacked attendant to wait upon her, and mists to conceal her when she goes abroad.

To the island of Kauai returns its high chief, Kauakahialii, after a tour of the islands during which he has persuaded the fair mistress of Paliuli to visit him. So eloquent is his account of her beauty that the young chief Aiwohikupua, who has vowed to wed no woman from his own group, but only one from "the land of good women," believes that here he has found his wish. He makes the chief's servant his confidant, and after dreaming of the girl for a year, he sets out with his counsellor and a canoeload of paddlers for Paliuli. On the way he plays a boxing bout with the champion of Kohala, named Cold-nose, whom he dispatches with a single stroke that pierces the man through the chest and comes out on the other side. Arrived at the house in the forest at Paliuli, he is amazed to find it thatched all over with the precious royal feathers, a small cloak of which he is bearing as his suitor's gift. Realizing the girl's rank, he returns at once to Kauai to fetch his five sweet-scented sisters to act as ambassadresses and bring him honor as a wooer. Laieikawai, however, obstinately refuses the

first four; and the angry lover in a rage refuses to allow the last and youngest to try her charms. Abandoning them all to their fate in the forest, he sails back to Kauai. The youngest and favorite, indeed, he would have taken with him, but she will not abandon her sisters. By her wit and skill she gains the favor of the royal beauty, and all five are taken into the household of Laieikawai to act as guardians of her virginity and pass upon any suitors for her hand.

When Aiwohikupua, on his return, confesses his ill fortune, a handsome comrade, the best skilled in surfing over all the islands, lays a bet to win the beauty of Paliuli. He, too, returns crestfallen, the guards having proved too watchful. But Aiwohikupua is so delighted to hear of his sisters' position that he readily cancels the debt and hurries off to Puna. His sisters, however, mindful of his former cruelty, deny him access, and he returns to Kauai burning with rage, to collect a war party to lead against the obdurate girls. Only after band after band has been swallowed up in the jaws of the great lizard who guards Paliuli, and his supernatural fighting dog has returned with ears bitten off and tail between its legs, does he give over the attempt and return home disconsolate to Kauai.

Now, on his first voyage to Puna, as the chief came to land at Hana, Maui, a high chiefess named Hina fell in love with him. The two staking their love at a game of *konane*, she won him for her lover. He excused himself under pretext of a vow to first tour about Hawaii, but pledged himself to return. On the return trip he encountered and fell in love with the woman of the mountain, Poliahu or Snow-bosom, but she, knowing through her supernatural power of his affair with Hina, refused his advances. Now, however, he determines to console himself with this lady. His bird ambassadors go first astray and notify Hina, but finally the tryst is arranged, the bridal cortege arrives in state, and the bridal takes place. On their return to Kauai during certain games celebrated by the chiefs, the neglected Hina suddenly appears and demands her pledge. The jealous Poliahu disturbs the new nuptials by plaguing their couch first with freezing cold, then with burning heat, until she has driven away her rival. She then herself takes her final departure.

Kauakahialii, the high chief of Kauai, now about to die, cedes the succession to his favorite chief, Kekalukaluokewa, and bids him seek out the beauty of Paliuli for a bride. He is acceptable to both the girl and her grandmother—to the first for his good looks, to the second for his rank and power. But before the marriage can be consummated a wily rascal of Puna, through the arts of his wise sister Malio, abducts Laieikawai while she and her lover are out surfing, by his superior dexterity wins her affection, and makes off with her to Paliuli. When the grandmother discovers her grand-

child's disgrace, she throws the girl over and seeks out her twin sister on Oahu to offer as bride to the great chief of Kauai. So beautiful is Laielohelohe that now the Puna rascal abandons his wife and almost tricks the new beauty out of the hands of the noble bridegroom; but this time the marriage is successfully managed, the mists clear, and bride and bridegroom appear mounted upon birds, while all the people shout, "The marriage of the chiefs!" The spectacle is witnessed by the abandoned beauty and her guardians, who have come thither riding upon the great lizard; and on this occasion Waka denounces and disgraces her disowned grandchild.

Left alone by her grandmother, lordly lover, and rascally husband, Laieikawai turns to the five virgin sisters and the great lizard to raise her fortunes. The youngest sister proposes to make a journey to Kealohilani, or the Shining-heavens, and fetch thence her oldest brother, who dwells in the "taboo house on the borders of Tahiti." As a youth of the highest divine rank, he will be a fit mate to wed her mistress. The chiefess consents, and during the absence of the ambassadress, goes journeying with her four remaining guardians. During this journey she is seen and recognized by the prophet of Kauai, who has for many years been on the lookout for the sign of the rainbow. Under his guardianship she and the four sisters travel to Kauai, to which place the scene now shifts. Here they once more face Aiwohikupua, and the prophet predicts the coming of the avenger. Meanwhile the lizard bears the youngest sister over sea. She ascends to various regions of the heavens, placating in turn her maternal uncles, father, and mother, until finally she reaches the god himself, where he lies basking in the white radiance of the noonday sun. Hearing her story, this divine one agrees to lay aside his nature as a god and descend to earth to wed his sister's benefactress and avenge the injuries done by his brother and Waka. Signs in the heavens herald his approach; he appears within the sun at the back of the mountain and finally stands before his bride, whom he takes up with him on a rainbow to the moon. At his return, as he stands upon the rainbow, a great sound of shouting is heard over the land in praise of his beauty. Thus he deals out judgment upon Laieikawai's enemies: Waka falls dead, and Aiwohikupua is dispossessed of his landed rights. Next, he rewards her friends with positions of influence, and leaving the ruling power to his wife's twin sister and her husband, returns with Laieikawai to his old home in the heavens.

In the final chapters the Sun-god himself, who is called "The eyeball-of-the-sun," proves unfaithful. He falls captive to the charms of the twin sister, sends his clever youngest sister, whose foresight he fears, to rule in the heavens, and himself goes down to

earth on some pretext in pursuit of the unwilling Laielohelohe. Meanwhile his wife sees through the "gourd of knowledge" all that is passing on earth and informs his parents of his infidelity. They judge and disgrace him; the divine Sun-god becomes the first *lapu*, or ghost, doomed to be shunned by all, to live in darkness and feed upon butterflies. The beauty of Paliuli, on the other hand, returns to earth to live with her sister, where she is worshiped and later deified in the heavens as the "Woman-of-the-Twilight."

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BACKGROUND OF THE STORY

Whatever the original home of the *Laieikawai* story, the action as here pictured, with the exception of two chapters, is localized on the Hawaiian group. This consists of eight volcanic islands lying in the North Pacific, where torrid and tropical zones meet, about half again nearer to America than Asia, and strung along like a cluster of beads for almost 360 miles from Kauai on the northwest to the large island of Hawaii on the southeast. Here volcanic activity, extinct from prehistoric times on the other islands, still persists. Here the land attains its greatest elevation—13,825 feet to the summit of the highest peak—and of the 6,405 square miles of land area which constitute the group 4,015 belong to Hawaii. Except in temperature, which varies only about 11 degrees mean for a year, diversity marks the physical features of these mid-sea islands. Lofty mountains where snow lies perpetually, huge valleys washed by torrential freshets, smooth sand dunes, or fluted ridges, arid plains and rain-soaked forests, fringes of white beach, or abrupt bluffs that drop sheer into the deep sea, days of liquid sunshine or fierce storms from the south that whip across the island for half a week, a rainfall varying from 287 to 19 inches in a year in different localities—these are some of the contrasts which come to pass in spite of the equable climate. A similar diversity marks the plant and sea life—only in animal, bird, and especially insect life, are varieties sparsely represented.

Most of the action of the story takes place on the four largest islands—on Oahu, where the twins are born; on Maui, the home of Hina, where the prophet builds the temple to his god; on Hawaii, where lies the fabled land of Paliuli and where the surf rolls in at Keaau; and on Kauai, whence the chiefs set forth to woo and where the last action of the story takes place. These, with Molokai and Lanai, which lie off Maui "like one long island," virtually constitute the group.

Laie, where the twins are born, is a small fishing village on the northern or Koolau side of Oahu, adjoining that region made famous by the birth and exploits of the pig god, Kamapuaa. North from Laie village, in a cane field above the Government road, is still pointed out the water hole called Waiopuka—a long oval hole like a bath-tub dropping to the pool below, said by the natives to be brackish in taste and to rise and fall with the tide because of subterranean

connection with the sea. On one side an outjutting rock marks the entrance to a cave said to open out beyond the pool and be reached by diving. Daggett furnishes a full description of the place in the introduction to his published synopsis of the story. The appropriateness of Laie as the birthplace of the rainbow girl is evident to anyone who has spent a week along this coast. It is one of the most picturesque on the islands, with the open sea on one side fringed with white beach, and the Koolau range rising sheer from the narrow strip of the foothills, green to the summit and fluted into fantastic shapes by the sharp edge of the showers that drive constantly down with the trade winds, gleaming with rainbow colors.

Kukaniloko, in the uplands of Wahiawa, where Laielohelohe is concealed by her foster father, is one of the most sacred places on Oahu. Its fame is coupled with that of Holoholoku in Wailua, Kauai, as one of the places set apart for the birthplace of chiefs. Tradition says that since a certain Kapawa, grandson of a chief from "Tahiti" in the far past, was born upon this spot, a special divine favor has attended the birth of chiefs upon this spot. Stones were laid out right and left with a mound for the back, the mother's face being turned to the right. Eighteen chiefs stood guard on either hand. Then the taboo drum sounded and the people assembled on the east and south to witness the event. Say the Hawaiians, "If one came in confident trust and lay properly upon the supports, the child would be born with honor; it would be called a divine chief, a burning fire."[1] Even Kaméhaméha desired that his son Liholiho's birth should take place at Kukaniloko. Situated as it is upon the breast of the bare uplands between the Koolau and Waianae Ranges, the place commands a view of surprising breadth and beauty. Though the stones have been removed, through the courtesy of the management of the Waialua plantation a fence still marks this site of ancient interest.

The famous hill Kauwiki, where the seer built the temple to his god, and where Hina watched the clouds drift toward her absent lover, lies at the extreme eastern end of Maui. About this hill clusters much mythic lore of the gods. Here the heavens lay within spear thrust to earth, and here stood Maui, whose mother is called Hina, to thrust them apart. Later, Kauwiki was the scene of the famous resistance to the warriors of Umi, and in historic times about this hill for more than half a century waged a rivalry between the warriors of Hawaii and Maui. The poet of the Kualii mentions the hill thrice—once in connection with the legend of Maui, once when he likens the coming forth of the sun at Kauwiki to the advent

[1] *Kuakoa,* IV, No. 31, translated also in *Hawaiian Annual,* 1912, p. 101; Daggett, p. 70; Fornander, II, 272.

of Ku, and in a descriptive passage in which the abrupt height is described:

Shooting up to heaven is Kauwiki,
Below is the cluster of islands,
In the sea they are gathered up,
O Kauwiki,
O Kauwiki, mountain bending over,
Loosened, almost falling, Kauwiki-e.

Finally, Puna, the easternmost district of the six divisions of Hawaii, is a region rich in folklore. From the crater of Kilauea, which lies on the slope of Mauna Loa about 4,000 feet above sea level, the land slopes gradually to the Puna coast along a line of small volcanic cones, on the east scarcely a mile from the sea. The slope is heavily forested, on the uplands with tall hard-wood trees of *ohia*, on the coast with groves of pandanus. Volcanic action has tossed and distorted the whole district. The coast has sunk, leaving tree trunks erect in the sea. Above the bluffs of the south coast lie great bowlders tossed up by tidal waves. Immense earthquake fissures occur. The soil is fresh lava broken into treacherous hollows, too porous to retain water and preserving a characteristic vegetation. About this region has gathered the mysterious lore of the spirit world. "Fear to do evil in the uplands of Puna," warns the old chant, lest mischief befall from the countless wood spirits who haunt these mysterious forests. Pélé, the volcano goddess, still loves her old haunts in Puna, and many a modern native boasts a meeting with this beauty of the flaming red hair who swept to his fate the brave youth from Kauai when he raced with her down the slope to the sea during the old mythic days when the rocks and hills of Puna were forming.

MAUNA KEA IN ITS MANTLE OF SNOW (HENSHAW)

LAIE I KA WAI

A HAWAIIAN ROMANCE TRANSLATED FROM THE HAWAIIAN TEXT OF S. N. HALEOLE (PRINTED IN HONOLULU, 1863) [1]

[1] Title pages.

(*First edition.*) The story of *Laie-i-ka-wai,* The Beauty of Pali-uli, the Woman-of-the Twilight. Composed from the old stories of Hawaii. Written by S. N. Haleole, Honolulu, Oahu. Published by Henry W. Whitney, editor of the *Kuakoa,* 1863.

(*Second edition.*) The Treasure-Book of Hawaii. The Story of Laie-i-ka-wai who is called The-Woman-of-the-Twilight. Revised and published by Solomon Meheula and Henry Bolster. For the benefit and progress of the new generation of the Hawaiian race. Honolulu. Printed by the *Bulletin,* 1888.

FOREWORD

The editor of this book rejoices to print the first fruits of his efforts to enrich the Hawaiian people with a story book. We have previously had books of instruction on many subjects and also those enlightening us as to the right and the wrong; but this is the first book printed for us Hawaiians in story form, depicting the ancient customs of this people, for fear lest otherwise we lose some of their favorite traditions. Thus we couch in a fascinating manner the words and deeds of a certain daughter of Hawaii, beautiful and greatly beloved, that by this means there may abide in the Hawaiian people the love of their ancestors and their country.

Take it, then, this little book, for what it is worth, to read and to prize, thus showing your search after the knowledge of things Hawaiian, being ever ready to uphold them that they be not lost.

It is an important undertaking for anyone to provide us with entertaining reading matter for our moments of leisure; therefore, when the editor of this book prepared it for publication he depended upon the support of all the friends of learning in these islands; and this thought alone has encouraged him to persevere in his work throughout all the difficulties that blocked his way. Now, for the first time is given to the people of Hawaii a book of entertainment for leisure moments like those of the foreigners, a book to feed our minds with wisdom and insight. Let us all join in forwarding this little book as a means of securing to the people more books of the same nature written in their own tongue—the Hawaiian tongue.

And, therefore, to all friends of learning and to all native-born Hawaiians, from the rising to the setting sun, behold the Woman-of-the-Twilight! She comes to you with greetings of love and it is fitting to receive her with the warmest love from the heart of Hawaii.

Aloha no! [1]

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[1] For the translation of Haleole's foreword, which is in a much more ornate and involved style than the narrative itself, I am indebted to Miss Laura Green, of Honolulu.

OLELO HOAKAKA

Ua hoopuka ka mea nana i pai keia buke me ka olioli nui, ka makamua o ka hoao ana e hoolako i buke hoonanea na na kanaka Hawaii. Ua loaa mua mai ia kakou na buke kula o na ano he nui wale, a he nui no hoi na buke i hoolakoia mai na kakou, e hoike mai ana ia kakou i ka pono a me ka hewa; aka, o ka buke mua nae keia i paiia na ka poe Hawaii nei, ma ke ano hoikeike ma ke Kaao i na mea kahiko a keia lahui kanaka, me ka aua mai hoi mai ka nalowale loa ana'ku o kekahi o na moolelo punihei a lakou. E hoike ana iloko o na huaolelo maikai wale i na olelo a me na hana a kekahi o ko Hawaii kaikamahine wahine maikai a punahele no hoi, a na ia mea no hoi e kokua mai i ka noho mau ana o ke aloha o na poe o Hawaii nei, no ko lakou mau kupuna a me ko lakou aina.

E lawe hoi ano, i keia wahi buke uuku, a e hoike ia ia ma ke ano o kona loaa ana mai, e heluhelu, a e malama hoi ia ia, e hoike ana i kou iini i ka naauao Hawaii, me kou makaukau mau no hoi e kokua aku ia mea, i ku mau ai.

He mea nui no ka hapai ana i ka mea nana e hoomaamaa mai ia kakou ma ka heluhelu ana, me ka hoonanea pu mai no hoi i na minute noho hana ole o ko kakou noho ana; nolaila, i ka hoomaka ana a ka mea nana i pai i keia buke, e hoomakaukau ia ia no ka hele ana'ku imua o keia lahui, ua hilinai oia i ke kokua nui mai o na makamaka a pau o ka naauao iwaena o keia mau pae moku; a na ia manao wale iho no i hooikaika mai ia ia ma ke kupaa ana mamuli o kana mea i manaolana'i e hana aku, iloko o na pilikia he nui wale e alai mai ana. Akahi no a haawiia i ka lahui Hawaii, ka buke e pili ana i ka hoonanea'ku i ka noho ana, e like me ka na haole, he mea ia nana e hanai mai i ko kakou mau manao i ka ike a me ka naauao. Ua hiki ia kakou a pau ke hui mai ma ka malama ana a me ka hooholomua aku hoi i keia wahi buke, he kumu ia e hapai hou ia mai ai i mau buke hou na keia lahui, ma kana olelo iho—ka olelo Hawaii.

A nolaila la, e na makamaka a pau o ka naauao a me na keiki kupa no hoi o Hawaii nei, mai ka la hiki a ka la kau, eia mai Kawahineokaliula, ke hele aku la imua o oukou me ke aloha, a e pono hoi ke hookipa ia ia me ka aloha makamae o ka puuwai Hawaii. ALOHA NO!

CHAPTER I

This tale was told at Laie, Koolau; here they were born, and they were twins; Kahauokapaka was the father, Malaekahana the mother. Now Kahauokapaka was chief over two districts, Koolauloa and Koolaupoko, and he had great authority over these districts.

At the time when Kahauokapaka took Malaekahana to wife,[1a] after their union, during those moments of bliss when they had just parted from the first embrace, Kahauokapaka declared his vow to his wife, and this was the vow:[2]

"My wife, since we are married, therefore I will tell you my vow: If we two live hereafter and bear a child and it is a son, then it shall be well with us. Our children shall live in the days of our old age, and when we die they will cover our nakedness.[3] This child shall be the one to portion out the land, if fortune is ours in our first born and it is a boy; but if the first born is a daughter, then let her die; however many daughters are born to us, let them die; only one thing shall save them, the birth of a son shall save those daughters who come after."

About the eighth year of their living as man and wife, Malaekahana conceived and bore a daughter, who was so beautiful to look upon, the mother thought that Kahauokapaka would disregard his vow; this child he would save. Not so! At the time when she was born, Kahauokapaka was away at the fishing with the men.

When Kahauokapaka returned from the fishing he was told that Malaekahana had born a daughter. The chief went to the house; the baby girl had been wrapped in swaddling clothes; Kahauokapaka at once ordered the executioner to kill it.

After a time Malaekahana conceived again and bore a second daughter, more beautiful than the first; she thought to save it. Not so! Kahauokapaka saw the baby girl in its mother's arms wrapped in swaddling clothes; then the chief at once ordered the executioner to kill it.

Afterwards Malaekahana bore more daughters, but she could not save them from being killed at birth according to the chief's vow.

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[a] The superior figures refer to notes at the end of the story, p. 616.

MOKUNA I

I ke kamailio ana i keia kaao, ua oleloia ma Laie, Koolau, kona wahi i hanau ai, a he mau mahoe laua, o Kahauokapaka ka makuakane, o Malaekahana ka makuahine. O Kahauokapaka nae, oia ke Alii nona na okana elua, o Koolauloa a me Koolaupoko, a ia ia ka mana nui maluna o kela mau okana.

I ka manawa i lawe ai o Kahauokapaka ia Malaekahana i wahine mare nana (hoao) mahope iho o ko laua hoao ana, hai mua o Kahauokapaka i kana olelo paa imua o kana wahine, o laua wale no ma ke kaawale, oiai iloko o ko laua mau minute oluolu, a eia ua olelo paa la:

"E kuu wahine, he nani ia ua mare ae nei kaua, a nolaila, ke hai nei au i kuu olelo paa ia oe; i noho aku auanei kaua, a i loaa ka kaua keiki, a he keikikane, alaila pomaikai kaua, ola na iwi iloko o ko kaua mau la elemakule, a haule aku i ka make, nalo no hoi na wahi huna; na ia keiki e nai na moku e pau ai, ke loaa hoi ia kaua ke keiki mua a he keikikane; aka hoi, ina he kaikamahine ke hanau mua mai, alaila e make, a ina he mau kaikamahine wale no ka kaua ke hanau mai e make no, aia no ke ola a hanau mai a he keikikane, ola na hanau mui i na he mau kaikamahine."

I ka ewalu paha o na makahiki o ko laua noho ana he kane a he wahine, hapai ae la o Malaekahana, a hanau mai la he kaikamahine, ua maikai na helehelena i ka nana aku, a no ka maikai o na helehelena o ua kaikamahine nei, manao iho la ka makuahine o ke kumu la hoi ia e lilo ai ka olelo paa a Kahauokapaka i mea ole, ola la hoi ua kaikamahine nei, aole ka! Ia manawa i hanau ai, aia nae o Kahauokapaka i ka lawai-a me na kanaka.

A hoi mai o Kahauokapaka mai ka lawai-a mai, haiia aku la ua hanau o Malaekahana he kaikamahine. A hiki ke alii i ka hale, ua wahiia ke kaikamahine i ke kapa keiki, kena koke ae la o Kahauokapaka i ka Ilamuku e pepehi.

Ma ia hope iho hapai hou o Malaekahana, a hanau hou mai la he kaikamahine, o keia nae ke kaikamahine oi aku o ka maikai mamua o kela kaikamahine mua, manao iho la e ola la hoi, aole ka! Ike ae la o Kahauokapaka i ke kaikamahine e hiiia mai ana, ua hoaahuia i ke kapa keiki, ia manawa, kena koke ae la ke alii i ka Ilamuku e pepehi.

Mahope mai, ua hapai wale no o Malaekahana, he mau kaikamahine wale no, aole nae i ola iki kekahi oia mau hanau ana o Malaekahana, ua pau wale no i ka pepehiia e like me ka olelo paa a ke alii.

When for the fifth time Malaekahana conceived a child, near the time of its birth, she went to the priest and said, "Here! Where are you? Look upon this womb of mine which is with child, for I can no longer endure my children's death; the husband is overzealous to keep his vow; four children were mine, four are dead. Therefore, look upon this womb of mine, which is with child; if you see it is to be a girl, I will kill it before it takes human shape.[4] But if you see it is to be a boy, I will not do it."

Then the priest said to Malaekahana, "Go home; just before the child is to be born come back to me that I may know what you are carrying."

At the time when the child was to be born, in the month of October, during the taboo season at the temple, Malaekahana remembered the priest's command. When the pains of childbirth were upon her, she came to the priest and said, "I come at the command of the priest, for the pains of childbirth are upon me; look and see, then, what kind of child I am carrying."

As Malaekahana talked with the priest, he said: "I will show you a sign; anything I ask of you, you must give it."

Then the priest asked Malaekahana to give him one of her hands, according to the sign used by this people, whichever hand she wished to give to the priest.

Now, when the priest asked Malaekahana to give him one of her hands she presented the left, with the palm upward. Then the priest told her the interpretation of the sign: "You will bear another daughter, for you have given me your left hand with the palm upward."

When the priest said this, the heart of Malaekahana was heavy, for she sorrowed over the slaying of the children by her husband; then Malaekahana besought the priest to devise something to help the mother and save the child.

Then the priest counseled Malaekahana, "Go back to the house; when the child is about to be born, then have a craving for the *manini* spawn,[5] and tell Kahauokapaka that he must himself go fishing, get the fish you desire with his own hand, for your husband is very fond of the young *manini* afloat in the membrane, and while he is out fishing he will not know about the birth; and when the child is born, then give it to me to take care of; when he comes back, the child will be in my charge, and if he asks, tell him it was an abortion, nothing more."

A i ka hapai hou ana o Malaekahana i ke keiki, o ka lima ia, a kokoke i na la hanau, hele aku la kela a imua o ke Kahuna, a olelo aku la, "E! auhea oe? E nana mai oe i keia opu o'u e hapai nei, no ka mea, ua pauaho ae nei hoi i ka pau o na keiki i ka make i ka pakela pepehi a ke kane, aha ae nei a maua keiki, aha no i ka make; nolaila, e nana mai oe i keia opu o'u e hapai nei, ina i ike oe he kaikamahine, e omilomilo ae au, oiai aole i hookanaka ae ke keiki. Aka hoi, ina i ike mai hoi oe i keia opu o'u e hapai nei a he keikikane, aole ana."

Alaila, olelo mai ke Kahuna ia Malaekahana, "O hoi, a kokoke i ko la hanau, alaila, hele mai oe i o'u nei, i nana aku au i keia hapai ana."

A kokoke i na la hanau, i ka malama o Ikuwa, i na la kapu heiau, hoomanao ae la o Malaekahana i ke kauoha a ke Kahuna. Ia ianei e nahunahu ana, hele aku la keia imua o ke Kahuna, me ka olelo aku, "I hele mai nei au ma ke kauoha a ke Kahuna, no ka mea, ke hoomaka mai nei ka nahunahu hanau keiki ana; nolaila, ano oe e nana mai oe i kuu keiki e hapai nei."

Ia Malaekahana me ke Kahuna e kamailio ana no keia mau mea, alaila, hai aku la ke Kahuna i kana olelo ia Malaekahana, "E hailona aku au ia oe, ma ka mea a'u e noi aku ai, e haawi mai oe."

Ia manawa, nonoi aku la ke Kahuna ia Malaekahana e haawi mai i kekahi lima imua o ke alo o ke Kahuna, e like no me ka hailona mau o keia lahui, ma ka lima no nae ana e makemake ai e haawi aku imua o ke Kahuna.

Ia manawa a ke Kahuna i noi aku ai i kekahi lima, haawi mai la o Malaekahana i ka lima hema, me ka hoohuliia o ke alo o ka lima iluna. Alaila, hai aku la ke Kahuna i ka hailona i ku i kana ike, "E hanau hou ana no oe he kaikamahine, no ka mea, ua haawi mai nei oe i kou lima hema ia'u, me ka huli nae o ke alo o ka lima iluna."

A no keia olelo a ke Kahuna, kaumaha loa iho la ka naau o Malaekahana, no ka mea, ua kumakena mau kela i ka pepehi mau a kana kane i na keiki mua; nolaila, noi aku la o Malekahana i ke Kahuna e noonoo mai i mea e pono ai ka wahine, a e ola ai hoi ke keiki.

Alaila, hai aku la ke Kahuna i kana mau olelo ia Malaekahana, "E hoi oe a ka hale, ina e hiki i ka wa e aneane hanau ai, alaila ea, e ono ae oe i ka ohua, me ka olelo aku ia Kahauokapaka, nana ponoi no e lawai-a, o ka i-a ponoi no e loaa ana ma kona lima oia kau i-a e ono ai; no ka mea, he kanaka puni kaalauohua hoi ko kane, i lilo ai kela i ka lawai-a, ike ole ia i kou hanau ana, a ina e hanau ae, alaila, na'u e malama ke keiki, i hoi mai ia ua lilo ia'u ke keiki, a ina e niuau mai, hai aku oe he heiki alualu, alaila pau wale."

At the end of this talk, Malaekahana went back to the house, and when the pains came upon her, almost at the moment of birth, then Malaekahana remembered the priest's counsel to her.

When the pain had quieted, Malaekahana said to her husband, "Listen, Kahauokapaka! the spawn of the *manini* come before my eyes; go after them, therefore, while they are yet afloat in the membrane; possibly when you bring the *manini* spawn, I shall be eased of the child; this is the first time my labor has been hard, and that I have craved the young of the *manini;* go quickly, therefore, to the fishing."

Then Kahauokapaka went out of the house at once and set out. While they were gone the child was born, a girl, and she was given to Waka, and they named her Laieikawai. As they were attending to the first child, a second was born, also a girl, and they named her Laielohelohe.

After the girls had been carried away in the arms of Waka and Kapukaihaoa, Kahauokapaka came back from the fishing, and asked his wife, "How are you?"

Said the woman, "I have born an abortion and have thrown it into the ocean."

Kahauokapaka already knew of the birth while he was on the ocean, for there came two claps of thunder; then he thought that the wife had given birth. At this time of Laieikawai and Laielohelohe's birth thunder first sounded in October,[6] according to the legend.

When Waka and Kapukaihaoa had taken their foster children away, Waka said to Kapukaihaoa, "How shall we hide our foster children from Kahauokapaka?"

Said the priest, "You had better hide your foster child in the water hole of Waiapuka; a cave is there which no one knows about, and it will be my business to seek a place of protection for my foster child."

Waka took Laieikawai where Kapukaihaoa had directed, and there she kept Laieikawai hidden until she was come to maturity.

Now, Kapukaihaoa took Laielohelohe to the uplands of Wahiawa, to the place called Kukaniloko.[7]

All the days that Laieikawai was at Waiapuka a rainbow arch was there constantly, in rain or calm, yet no one understood the nature of this rainbow, but such signs as attend a chief were always present wherever the twins were guarded.

A pau ka laua kamailio ana no keia mau mea, hoi aku la o Malaekahana a hiki i ka hale, in manawa, nui loa mai la ka nahunahu ana a aneane e hanau, alaila, hoomanao ae la o Malaekahana i na olelo a ke Kahuna i a-oa-o mai ai ia ia.

A i ka mao ana'e o ka eha no ka aneane hanau, olelo aku la o Malaekahana i kana kane, "E Kahauokapaka e! ke kau mai nei i ko'u mau maka ka ohuapalemo; nolaila, e holo aku oe i ke kaalauohua, me he mea'la a loaa mai ka ohuapalemo, alaila hemo kuu keiki, akahi wale no o'u hanau ino ana, a me ka ono o'u i ka ohua; nolaila, e hele koke aku oe me na kanaka i ka lawai-a."

Ia manawa, puka koke aku o Kahauokapaka a hele aku la. Ia lakou e hele ana, hanau ae la ua keiki nei he kaikamahine, a lilo ae la ia Waka ka hanai, a kapa iho la i ka inoa o Laieikawai. Ia lakou no hoi e lawelawe ana i ke keiki mua, hanau hou mai la he kaikamahine no, a lilo ae la ia Kapukaihaoa, a kapa iho la i ka inoa o ka muli o Laielohelohe.

A lilo na kaikamahine ma ka lima o Waka a me Kapukaihaoa me ke kaawale, hoi mai la o Kahauokapaka mai ka lawai-a mai, ninau iho la i ka wahine, "Pehea oe?"

I mai la ka wahine, "Ua hanau ae nei au he keiki alualu, ua kiola ia aku nei i ka moana."

Ua akaka mua no nae ia Kahauokapaka ka hanau ia lakou i ka moana; no ka mea, elua hekili o ke kui ana, manao ae la no hoi o Kahauokapaka ua hanau ka wahine; mai ka hanau ana o Laieikawai me Laielohelohe, oia ka hoomaka ana o ka hekili e kani iloko o Ikuwa, pela i olelo ia iloko o keia moolelo.

Ia Waka me Kapukaihaoa ma ke kaa wale me na hanai a laua, olelo aku la o Waka ia Kapukaihaoa, "Pehea la auanei e nalo ai na hanai a kaua ia Kahauokapaka?"

I mai la ke Kahuna, "E pono oe ke huna loa i kau hanai iloko o ke kiowai i Waiapuka, aia malaila kekahi ana i ike oleia e na mea a pau, a na'u no hoi e imi ko'u wahi e malama ai i ka'u hanai."

Lawe aku la o Waka ia Laieikawai ma kahi a Kapukaihaoa i kuhikuhi ai, a malaila oia i malama malui'ai o Laieikawai a hiki i kona manawa i hoomahuahua iki ae ai.

Mahope iho o keia mau la, lawe ae la o Kapukaihaoa ia Laielohelohe i uka o Wahiawa ma kahi i oleloia o Kukaniloko.

Iloko o ko Laieikawai mau la ma Waiapuka, ua hoomauia ka pio ana o ke anuenue ma kela wahi, iloko o ka manawa ua a me ka malie, i ka po a me ke ao; aka, aole nae i hoomaopopo na mea a pau i ke ano o keia anuenue; aka, ua hoomauia keia mau hailona alii ma na wahi i malamai'ai ua mau mahoe nei.

Just at this time Hulumaniani was making a tour of Kauai in his character as the great seer of Kauai, and when he reached the summit of Kalalea he beheld the rainbow arching over Oahu; there he remained 20 days in order to be sure of the nature of the sign which he saw. By that time the seer saw clearly that it was the sign of a great chief—this rainbow arch and the two ends of a rainbow encircled in dark clouds.

Then the seer made up his mind to go to Oahu to make sure about the sign which he saw. He left the place and went to Anahola to bargain for a boat to go to Oahu, but he could not hire a boat to go to Oahu. Again the seer made a tour of Kauai; again he ascended Kalalea and saw again the same sign as before, just the same as at first; then he came back to Anahola.

While the seer was there he heard that Poloula owned a canoe at Wailua, for he was chief of that place, and he desired to meet Poloula to ask the chief for a canoe to go to Oahu.

When Hulumaniani met Poloula he begged of him a canoe to go to Oahu. Then the canoe and men were given to him. That night when the canoe star rose they left Kauai, 15 strong, and came first to Kamaile in Waianae.

Before the seer sailed, he first got ready a black pig, a white fowl, and a red fish.

On the day when they reached Waianae the seer ordered the rowers to wait there until he returned from making the circuit of the island.

Before the seer went he first climbed clear to the top of Maunalahilahi and saw the rainbow arching at Koolauloa, as he saw it when he was on Kalalea.

He went to Waiapuka, where Laieikawai was being guarded, and saw no place there set off for chiefs to dwell in. Now, just as the seer arrived, Waka had vanished into that place where Laieikawai was concealed.

As the seer stood looking, he saw the rippling of the water where Waka had dived. Then he said to himself: "This is a strange thing. No wind ripples the water on this pool. It is like a person bathing, who has hidden from me." After Waka had been with Laieikawai she returned, but while yet in the water she saw someone sitting above on the bank, so she retreated, for she thought it was Kahauokapaka, this person on the brink of the water hole.

I kekahi manawa, ia Hulumaniani e kaahele ana ia Kauai apuni, ma kona ano Makaula nui no Kauai, a ia ia i hiki ai iluna pono o Kalalea, ike mai la oia i ka pio a keia anuenue i Oahu nei; noho iho la oia malaila he iwakalua la, i kumu e ike maopopoi'ai o ke ano o kana mea e ike nei. Ia manawa, ua, maopopo lea i ka Makaula he Alii Nui ka mea nona keia anuenue e pio nei, a me na onohi elua i hoopuniia i na ao polohiwa apuni.

Ia manawa, hooholo ae la ka Makaula i kona manao e holo i Oahu, i maopopo ai ia ia kana mea e ike nei. Haalele keia ia wahi, hiki aku la keia i Anahola, hoolimalima aku la keia i waa e holo ai i Oahu nei; aka, aole i loaa ia ia he waa e holo ai i Oahu nei. Kaapuni hou ka Makaula ia Kauai a puni, pii hou oia iluna o Kalalea, a ike hou no oia i kana mea i ike mua ai, aia no e mau ana e like no me mamua, alaila, hoi hou keia a hiki i Anahola.

I ua Makaula nei malaila, lohe keia o Poloula ka mea waa o Wailua, no ka mea, he alii ia no ia wahi, ake aku la oia e halawai me Poloula, me ka manao e noi aku i ke alii i waa e hiki ai i Oahu.

Ia Hulumaniani i halawai aku ai me Poloula, nonoi aku la oia i waa e holo ai i Oahu nei; alaila, haawiia mai la ka waa me na kanaka; ia po iho, i ka hiki ana o ka Hokuhookelewaa, haalele lakou ia Kauai, he umikumamalima ko lakou nui, hiki mua mai la lakou ma Kamaile, i Waianae.

Mamua ae nae o ko ka Makaula holo ana mai, ua hoomakaukau mua oia hookahi puaa hiwa, he moa lawa, a me ka i-a ula.

Ia la o lakou i hiki ai ma Waianae, kauoha ka Makaula i na kanaka e noho malaila a hoi mai oia mai ka huakai kaapuni ana.

I ua Makaula nei i hele ai, hiki mua keia iluna pono o Maunalahilahi, ike aku la keia i ke anuenue e pio ana ma Koolauloa, e like me kana ike ana i kona mau la iluna o Kalalea.

A hiki keia i Waiapuka, kahi i malamaia ai o Laieikawai, ike iho la oia aole he kuleana kupono o kela wahi e nohoi'ai e na'lii. I kela manawa nae a ka Makaula i hiki ai ilaila, ua nalo mua aku o Waka ma kahi i hunai'ai o Laieikawai.

I ka manawa nae a ka Makaula e kunana ana, alaila, ike aku la oia i ka aleale ana o ka wai o ko Waka luu ana aku. Olelo iho la ka Makaula iloko ona, "He mea kupanaha, aole hoi he makani o keia lua wai e kuleana ai la hoi ka aleale ana o ka wai, me he mea he mea e auau ana, a ike ae nei ia'u pee iho nei." A pau ko Waka manawa ma kahi o Laieikawai, hoi mai la oia; aka, ike ae la keia maloko o ka wai i keia mea e noho ana maluna iho, emi hope hou aku la o Waka, no ka mea, ua manao oia o Kahauokapaka, keia mea ma kae o ka luawai.

Waka returned to her foster child, and came back at twilight and spied to discover where the person had gone whom she saw, but there was the seer sitting in the same place as before. So Waka went back again.

The seer remained at the edge of the pool, and slept there until morning. At daybreak, when it was dawn, he arose, saw the sign of the rainbow above Kukaniloko, forsook this place, journeyed about Oahu, first through Koolaupoko; from there to Ewa and Honouliuli, where he saw the rainbow arching over Wahiawa; ascended Kamaoha, and there slept over night; but did not see the sign he sought.

Hoi hou aku la o Waka me kana moopuna, a hiki i ka molehulehu ana, hoomakakiu hou mai la oia me ka manao ua hele aku kela mea ana i ike ai; aka, aia no ua Makaulanei ma kana wahi i noho mua ai, nolaila, hoi hope hou o Waka.

Ua noho ua Makaula nei ma ke kae o kela luawai, a moe oia malaila a ao ia po. Ia kakahiaka ana ae, i ka manawa molehulehu, ala ae la oia, ike aku la kela i ka pio a ke anuenue i uka o Kukaniloko, haalele keia ia wahi, kaapuni keia ia Oahu nei, ma Koolaupoko kona hele mua ana, a ma Kona nei, a mai anei aku hiki ma Ewa; a hiki keia i Honouliuli, ike aku la ua Makaula nei i ka pio o ke anuenue i uka o Wahiawa, pii loa aku la oia a hiki i Kamaoha, a malaila oia i moe ai a ao ia po, aole oia i ike i kana mea i ukali mai ai.

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CHAPTER II

When the seer failed to see the sign which he was following he left Kamaoha, climbed clear to the top of Kaala, and there saw the rainbow arching over Molokai. Then the seer left the place and journeyed around Oahu; a second time he journeyed around in order to be sure of the sign he was following, for the rainbow acted strangely, resting now in that place, now in this.

On the day when the seer left Kaala and climbed to the top of Kuamooakane the rainbow bent again over Molokai, and there rested the end of the rainbow, covered out of sight with thunderclouds. Three days he remained on Kuamooakane, thickly veiled in rain and fog.

On the fourth day he secured a boat to go to Molokai. He went on board the canoe and had sailed half the distance, when the paddlers grew vexed because the prophet did nothing but sleep, while the pig squealed and the cock crowed.

So the paddler in front [s] signed to the one at the rear to turn the canoe around and take the seer back as he slept.

The paddlers turned the canoe around and sailed for Oahu. When the canoe turned back, the seer distrusted this, because the wind blew in his face; for he knew the direction of the wind when he left Oahu, and now, thought he, the wind is blowing from the seaward.

Then the seer opened his eyes and the canoe was going back to Oahu. Then the seer asked himself the reason. But just to see for himself what the canoe men were doing, he prayed to his god, to Kuikauweke, to bring a great tempest over the ocean.

As he prayed a great storm came suddenly upon them, and the paddlers were afraid.

Then they awoke him: "O you fellow asleep, wake up, there! We thought perhaps your coming on board would be a good thing for us. Not so! The man sleeps as if he were ashore."

When the seer arose, the canoe was making for Oahu.

Then he asked the paddlers: "What are you doing to me to take the canoe back again? What have I done?"

MOKUNA II

A nele ka Makaula i ka ike i kana mea e ukali nei, haalele keia ia Kamaoha, hiki keia iluna pono o Kaala, a malaila oia i ike ai e pio ana ke anuenue i Molokai; nolaila, haalele ka Makaula ia wahi, kaapuni hou ia Oahu nei; o ka lua ia o kana huakai kaapuni ana, i mea e hiki ai ia ia ke ike maopopo i kana mea e ukali nei, no ka mea, ua ano e ka hana a ke anuenue, no ka holoholoke ana i kela wahi keia wahi.

I ka la a ua Makaula nei i haalele ai ia Kaala, hiki mua aku oia iluna o Kuamooakane, aia hoi e pio ana ke anuenue i Molokai, e ku ana ka punohu i uhipaaia e na ao hekili, ekolu mau la oia nei ma Kuamooakane, ua hoomauia ka uhi paapu a ka ua a me ka noe.

I ka eha o na la oia nei malaila, loaa ia ia he waa e holo ana i Molokai; kau aku la oia maluna o ka waa, a holo aku la a like a like o ka moana, loaa ka manao ino i na mea waa, no ka mea, ua uluhua laua i ua Makaula nei no ka hiamoe, a me ka ala a mau ana o kahi puaa, a o-o-o mau no hoi o kahi moa.

A no keia mea, kunou aku la ka mea mahope o ka waa i ke kanaka iluna o kuaiako, e hoi hou ka waa i hope, a hoonoho hou i ka Makaula i Oahu nei, a ua like ka manao o na mea waa ma ia mea e hoihoi hope ka waa, e moe ana nae ka Makaula ia manawa.

Hoohuli ae la na mea waa i ka waa i hope a holo i Oahu nei; ia manawa a ka waa e hoi hope nei, hoohuoi iho la ka Makaula i ka pa ana a ka makani ma kona papalina, no ka mea, ua maopopo ia ia kahi a ka makani i pa ai i ka holo ana mai Oahu aku nei manao iho la oia, ma kai mai ka makani e pa nei.

Nolaila, kaakaa ae la na maka o ka Makaula, aia hoi e hoi hou ana ka waa i Oahu nei; ia manawa, nalu iho la ka Makaula i ke kumu o keia hoi hou ana o ka waa. Aka hoi, no ko ianei makemake e ike maopopo i ka hana a na mea waa, pule aku la oia i kona Akua ia Kuikauweke, e hooili mai i ka ino nui maluna o ka moana.

Ia ia e pule ana iloko ona iho, hiki koke mai la ka ino nui maluna o lakou, a pono ole ka manao o na mea waa.

Ia manawa, hoala ae la na mea waa ia ianei, "E keia kanaka e moe nei! e ala ae paha oe, kainoa paha he pono kau i kau mai ai maluna o ko maua waa, aole ka! oia no ka moe a nei kanaka la o uka."

Alaila, ala ae la ua Makaula nei, e hooiho ana ka waa i Oahu nei.

Alaila, ninau aku la oia i na mea waa, "Heaha iho nei keia hana a olua ia'u i hoi hope ai ka waa? A heaha kuu hewa?"

Then the men said: "We two wearied of your constant sleeping and the pig's squealing and the cock's crowing; there was such a noise; from the time we left until now the noise has kept up. You ought to have taken hold and helped paddle. Not so! Sleep was the only thing for you!"

The seer said: "You two are wrong, I think, if you say the reason for your returning to Oahu was my idleness; for I tell you the trouble was with the man above on the seat, for he sat still and did nothing."

As he spoke, the seer sprang to the stern of the canoe, took charge of the steering, and they sailed and came to Haleolono, on Molokai.

When they reached there, lo! the rainbow arched over Koolau, as he saw it from Kuamooakane; he left the paddlers, for he wished to see the sign which he was following.

He went first clear to the top of Waialala, right above Kalaupapa. Arrived there, he clearly saw the rainbow arching over Malelewaa, over a sharp ridge difficult to reach; there, in truth, was Laieikawai hidden, she and her grandmother, as Kapukaihaoa had commanded Waka in the vision.

For as the seer was sailing over the ocean, Kapukaihaoa had foreknowledge of what the prophet was doing, therefore he told Waka in a vision to carry Laieikawai away where she could not be found.

After the seer left Waialala he went to Waikolu right below Malelewaa. Sure enough, there was the rainbow arching where he could not go. Then he considered for some time how to reach the place to see the person he was seeking and offer the sacrifice he had prepared, but he could not reach it.

On the day when the seer went to Waikolu, the same night, came the command of Kapukaihaoa to Laieikawai in a dream, and when she awoke, it was a dream. Then Laieikawai roused her grandmother, and the grandmother awoke and asked her grandchild why she had roused her.

The grandchild said to her: "Kapukaihaoa has come to me in a dream and said that you should bear me away at once to Hawaii and make our home in Paliuli; there we two shall dwell; so he told me, and I awoke and wakened you."

As Laieikawai was speaking to her grandmother, the same vision came to Waka. Then they both arose at dawn and went as they had both been directed by Kapukaihaoa in a vision.

Alaila, olelo mai la na mea waa, "Ua uluhua maua no kou hiamoe, a me ka alala mau o ko wahi puaa, a me ke kani mau a ko wahi moa, nolaila kulikuli: mai ka holo ana mai nei no ka ke kulikuli a hiki i keia manawa, ua pono no la hoi ia, i na la hoi e hoe ana oe, aole ka, he moe wale iho no ka kau."

I aku la ka Makaula, "Ua hewa olua i kuu manao; ina o kuu noho wale ke kumu o ka hoi hou ana o ka waa o kakou i Oahu, alaila, ke olelo nei au, ua hewa ka mea iluna o kuaiako, no ka mea, he noho wale iho no kana, aole ana hana."

Ia lakou e kamailio ana no keia mau mea, lele aku la ka Makaula mahope o ka waa, a lilo iho la ia ia ka hookele, holo aku la lakou a kau ma Haleolono i Molokai.

Ia lakou i hiki aku ai malaila, aia hoi, e pio ana ke anuenue i Koolau, e like me kana ike ana i kona mau la maluna o Kuamoo-akane, haalele keia i na mea waa, ake aku la oia e ike i kana mea i ukali mai ai.

Ia hele ana hiki mua keia i Waialala maluna pono ae o Kalau-papa; ia ianei malaila, ike maopopo aku la oia e pio ana ke anuenue iluna o Malelewaa, ma kahi nihinihi hiki ole ke heleia. Aia nae malaila kahi i hunaia ai o Laieikawai, oia a me kona kupunawahine, e like me ke kauoha mau a Kapukaihaoa ia Waka ma ka hihio.

No ka mea, i ka Makaula e holo mai ana ma ka moana, ua ike mua e aku o Kapukaihaoa i ka Makaula, a me kana mau hana, nolaila oia i olelo mau ai ia Waka ma ka hihio e ahai mua ia Laieikawai ma kahi hiki ole ke loaa.

I ka Makaula i haalele ai ia Waialala, hiki aku keia ma Waikolu ilalo pono o Malelewaa, aia nae e pio ana ke anuenue i kahi hiki ole ia ia ke hele aku; aka, ua noonoo ka Makaula i kekahi manawa, i wahi e hiki ai e ike i kana mea e ukali nei, a waiho aku i kana kanaenae i hoomakaukau mua ai, aole nae e hiki.

I kela la a ka Makaula i hiki ai ma Waikolu, ia po iho, hiki mua ke kauoha a Kapukaihaoa ia Laieikawai ma ka moeuhane, a puoho ae la oia, he moeuhane. Alaila, hoala aku la o Laieikawai i kona kupunawahine, a ala ae la, ninau aku la ke kupunawahine i kana moopuna i ke kumu o ka hoala ana.

Hai mai la ka moopuna, "Ua hiki mai o Kapukaihaoa i o'u nei ma ka moeuhane, e olelo mai ana, e ahai loa oe ia'u i Hawaii a hoonoho ma Paliuli, a malaila kaua e noho ai, pela mai nei oia ia'u, a puoho wale ae la wau la, hoala aku la ia oe."

Ia Laieikawai nae e kamailio ana i ke kupunawahine, hiki iho la ka hihio ma o Waka la, a ua like me ka ka moopuna e olelo ana, ia manawa, ala ae la laua i ke wanaao a hele aku la e like me ke kuhikuhi a Kapukaihaoa ia laua ma ka moeuhane.

They left the place, went to Keawanui, to the place called Kaleloa, and there they met a man who was getting his canoe ready to sail for Lanai. When they met the canoe man, Waka said: "Will you let us get into the canoe with you, and take us to the place where you intend to go?"

Said the canoe man: "I will take you both with me in the canoe; the only trouble is I have no mate to paddle the canoe."

And as the man spoke this word, "a mate to paddle the canoe," Laieikawai drew aside the veil that covered her face because of her grandmother's wish completely to conceal her grandchild from being seen by anyone as they went on their way to Paliuli; but her grandchild thought otherwise.

When Laieikawai uncovered her face which her grandmother had concealed, the grandmother shook her head at her grandchild to forbid her showing it, lest the grandchild's beauty become thereafter nothing but a common thing.

Now, as Laieikawai uncovered her face, the canoe man saw that Laieikawai rivaled in beauty all the daughters of the chiefs round about Molokai and Lanai. And lo! the man was pierced through [9] with longing for the person he had seen.

Therefore, the man entreated the grandmother and said: "Unloosen the veil from your grandchild's face, for I see that she is more beautiful than all the daughters of the chiefs round about Molokai and Lanai."

The grandmother said: "I do not uncover her because she wishes to conceal herself."

At this answer of Waka to the paddler's entreaties, Laieikawai revealed herself fully, for she heard Waka say that she wished to conceal herself, when she had not wanted to at all.

And when the paddler saw Laieikawai clearly, desire came to him afresh. Then the thought sprang up within him to go and spread the news around Molokai of this person whom he longed after.

Then the paddler said to Laieikawai and her companion, "Where are you! live here in the house; everything within is yours, not a single thing is withholden from you in the house; inside and outside [10] you two are masters of this place."

When the canoe man had spoken thus, Laieikawai said, "Our host, shall you be gone long? for it looks from your charge as if you were to be away for good."

Haalele laua ia wahi, hiki aku laua ma Keawanui, kahi i kapaia o Kaleloa, a malaila laua i halawai ai me ke kanaka e hoomakaukau ana i ka waa e holo ai i Lanai. La laua i halawai aku ai me ka mea waa, olelo aku la o Waka, "E ae anei oe ia maua e kau pu aku me oe ma ko waa, a holo aku i kau wahi i manao ai e holo?"

Olelo mai la ka mea waa, "Ke ae nei wau e kau pu olua me a'u ma ka waa, aka hookahi no hewa, o ko'u kokoolua ole e hiki ai ka waa."

Ia manawa a ka mea waa i hoopuka ai i keia olelo "i kokoolua" hoewaa, wehe ae la o Laieikawai i kona mau maka i uhiia i ka aahu kapa, mamuli o ka makemake o ke kupunawahine e huna loa i kana moopuna me ka ike oleia mai e na mea e ae a hiki i ko laua hiki ana i Paliuli, aka, aole pela ko ka moopuna manao.

I ka manawa nae a Laieikawai i hoike ai i kona mau maka mai kona hunaia ana e kona kupunawahine, lulululi ae la ke poo o ke kupunawahine, aole a hoike kana moopuna ia ia iho, no ka mea, e lilo auanei ka nani o kana moopuna i mea pakuwa wale.

I ka manawa nae a Laieikawai i wehe ae ai i kona mau maka, ike aku la ka mea waa i ka oi kelakela o ko Laieikawai helehelena mamua o na kaikamahine kaukaualii o Molokai a puni, a me Lanai. Aia hoi, ua hookuiia mai ka mea waa e kona iini nui no kana mea e ike nei.

A no keia mea, noi aku la ka mea waa i ke kupunawahine, me ka olelo aku, "E kuu loa ae oe i na maka o ko moopuna mai kona hoopulouia ana, no ka mea, ke ike nei wau ua oi aku ka maikai o kau milimili, mamua o na kaikamahine kaukaualii o Molokai nei a me Lanai."

I mai la ke kupunawahine, "Aole e hiki ia'u ke wehe ae ia ia, no ka mea, o kona makemake no ka huna ia ia iho."

A no keia olelo a Waka i ka mea waa mamuli o kana noi, alaila, hoike pau loa ae la o Laieikawai ia ia mai kona hunaia ana, no ka mea, ua lohe aku la o Laieikawai i ka olelo a kona kupunawahine, o Laieikawai no ka makemake e huna ia ia; aka, ua makemake ole kela e huna.

A no ka ike maopopo loa ana aku o ka mea waa ia Laieikawai, alaila, he nuhou ia i ka mea waa. Alaila, kupu ae la ka manao ano e iloko ona, e hele e hookaulana ia Molokai apuni, no keia mea ana e iini nei.

Alaila, olelo aku la ua mea waa nei ia Laieikawai ma, "Auhea olua, e noho olua i ka hale nei, na olua na mea a pau oloko, aole kekahi mea e koe o ka hale nei ia olua, o olua maloko a mawaho o keia wahi."

A no ka hoopuka ana o ka mea waa i keia olelo, alaila, olelo aku la o Laieikawai, "E ke kamaaina o maua, e hele loa ana anei oe? No ka mea, ke ike lea nei maua i kou kauoha honua ana, me he mea la e hele loa ana oe?"

Said the host, "O daughter, not so; I shall not forsake you; but I must look for a mate to paddle you both to Lanai."

And at these words, Waka said to their host, "If that is the reason for your going away, leaving us in charge of everything in your house, then let me say, we can help you paddle."

The man was displeased at these words of Waka to him.

He said to the strangers, "Let me not think of asking you to paddle the canoe; for I hold you to be persons of importance."

Now it was not the man's intention to look for a mate to paddle the canoe with him, but as he had already determined, so now he vowed within him to go and spread around Molokai the news about Laieikawai.

When they had done speaking the paddler left them and went away as he had vowed.

As he went he came first to Kaluaaha and slept at Halawa, and here and on the way there he proclaimed, as he had vowed, the beauty of Laieikawai.

The next day, in the morning, he found a canoe sailing to Kalaupapa, got on board and went first to Pelekunu and Wailau; afterwards he came to Waikolu, where the seer was staying.

When he got to Waikolu the seer had already gone to Kalaupapa, but this man only stayed to spread the news of Laieikawai's arrival.

When he reached Kalaupapa, behold! a company had assembled for boxing; he stood outside the crowd and cried with a loud voice:[11] "O ye men of the people, husbandmen, laborers, tillers of the soil; O ye chiefs, priests, soothsayers, all men of rank in the household of the chief! All manner of men have I beheld on my way hither; I have seen the high and the low, men and women; low chiefs, the *kaulaaulii*, men and women; high chiefs, the *niaupio*, and the *ohi;* but never have I beheld anyone to compare with this one whom I have seen; and I declare to you that she is more beautiful than any of the daughters of the chiefs on Molokai or even in this assembly."

Now when he shouted, he could not be heard, for his voice was smothered in the clamor of the crowd and the noise of the onset.

And wishing his words to be heard aright, he advanced into the midst of the throng, stood before the assembly, and held up the border of his garment and repeated the words he had just spoken.

I aku la ke kamaaina, "E ke kaikamahine, aole pela, aole au e haalele ana ia oula; aka, i manao ae nei au e huli i kokoolua no'u e hoe aku ai ia olua a pae i Lanai."

A no keia olelo a ka mea waa, i aku la o Waka i ke kamaaina o laua nei, "Ina o ke kumu ia o kou hele ana i kauoha honua ai oe i na mea a pau o kou hale ia maua; alaila, ke i aku nei wau, he hiki ia maua ke kokua ia oe ma ka hoe ana."

A ike ka mea waa he mea kaumaha keia olelo a Waka imua ona.

Olelo aku la oia imua o na malahini, "Aole o'u manao e hoounauna aku ia olua e kokua mai ia'u ma ka hoe pu ana i ka waa, no ka mea, he mea nui olua na'u."

Aka, aole pela ka manao o ka mea waa e huli i kokoolua hoe waa pu me ia, no ka mea, ua hooholo mua oia i kana olelo hooholo iloko ona, e hele e kukala aku ia Laieikawai apuni o Molokai.

A pau ke kamailio ana a lakou i keia mau olelo, haalele iho la ka mea waa ia laua nei, a hele aku la e like me ka olelo hooholo mua iloko ona.

Ia hele ana, ma Kaluaaha kona hiki mua ana, a moe aku oia i Halawa, a ma keia hele ana a ia nei, ua kukala aku oia i ka maikai o Laieikawai e like me kona manao paa.

A ma kekahi la ae, i ke kakahiaka nui, loaa ia ia ka waa e holo ana i Kalaupapa, kau aku la oia maluna o ka waa, hiki mua oia i Pelekunu, a me Wailau, a mahope hiki i Waikolu kahi a ka Makaula e noho ana.

Ia ia nae i hiki aku ai i Waikolu, ua hala mua aku ua Makaula nei i Kalaupapa, aka, o ka hana mau a ua wahi kanaka nei, ke kukala hele no Laieikawai.

A hiki keia i Kalaupapa, aia hoi, he aha mokomoko e akoakoa ana ku aku la oia mawaho o ka aha, a kahea aku la me ka leo nui, "E ka hu, e na makaainana, e ka lopakuakea, lopahoopiliwale, e na'lii, na Kahuna, na kilo, na aialo, ua ike au i na mea a pau ma keia hele ana mai nei a'u, ua ike i na mea nui, na mea liilii, na kane, na wahine, na kaukaualii kane, na kaukaualii wahine, ka niaupio, ke ohi, aole wau i ike i kekahi oi o lakou e like me ka'u mea i ike ai, a ke olelo nei au, oia ka oi mamua o na kaikamahine kaukaualii o Molokai nei apuni, a me keia aha no hoi."

Ia manawa nae a ia nei e kahea nei, aole i lohe pono mai ka aha, no ka mea, ua uhiia kona leo e ka haukamumu leo o ka aha, a me ka nene no ka hoouka kaua.

A no ko ianei manao i lohe ponoia mai kana olelo, oi pono loa aku la ia iwaena o ke anaina, ku iho la oia imua o ka aha, a kuehu ae la oia i ka lepa o kona aahu, a hai hou ae la i ka olelo ana i olelo mua ai.

Now the high chief of Molokai heard his voice plainly, so the chief quieted the crowd and listened to what the stranger was shouting about, for as he looked at the man he saw that his face was full of joy and gladness.

At the chief's command the man was summoned before the chief and he asked, "What news do you proclaim aloud with glad face before the assembly?"

Then the man told why he shouted and why his face was glad in the presence of the chief: "In the early morning yesterday, while I was working over the canoe, intending to sail to Lanai, a certain woman came with her daughter, but I could not see plainly the daughter's face. But while we were talking the girl unveiled her face. Behold! I saw a girl of incomparable beauty who rivaled all the daughters of the chiefs of Molokai."

When the chief heard these words he said, "If she is as good looking as my daughter, then she is beautiful indeed."

At this saying of the chief, the man begged that the chiefess be shown to him, and Kaulaailehua, the daughter of the chief, was brought thither. Said the man, "Your daughter must be in four points more beautiful than she is to compare with that other."

Replied the chief, "She must be beautiful indeed that you scorn our beauty here, who is the handsomest girl in Molokai."

Then the man said fearlessly to the chief, "Of my judgment of beauty I can speak with confidence."[12]

As the man was talking with the chief, the seer remained listening to the conversation; it just came to him that this was the one whom he was seeking.

So the seer moved slowly toward him, got near, and seized the man by the arm, and drew him quietly after him.

When they were alone, the seer asked the man directly, "Did you know that girl before about whom you were telling the chief?"

The man denied it and said, "No; I had never seen her before; this was the very first time; she was a stranger to me."

So the seer thought that this must be the person he was seeking, and he questioned the man closely where they were living, and the man told him exactly.

After the talk, he took everything that he had prepared for sacrifice when they should meet and departed.

Iloko o keia manawa, lohe pono loa aku la ke Alii nui o Molokai i keia leo, alaila hooki ae la ke alii i ka aha, i loheia aku ai ka olelo a keia kanaka malahini e kuhea nei; no ka mea, iloko o ko ke alii ike ana aku i ua wahi kanaka nei, ua hoopihaia kona mau maka i ka olioli, me ke ano pihoihoi.

Kaheaia aku la ua wahi kanaka nei mamuli o ke kauoha a ke alii, a hele mai la imua o ke alii, a ninau aku la, "Heaha kou mea e nui nei kou leo imua o ka aha, me ka maka olioli?"

Alaila, hai mai la kela i ke kumu o kona kahea ana, a me kona olioli imua o ke alii. "Ma ke kakahiakanui o ka la i nehinei, e lawelawe ana wau i ka waa no ka manao e holo i Lanai, hoea mai ana keia wahine me ke kaikamahine, aole nae au i ike lea i ke ano o ua kaikamahine la. Aka, iloko o ko maua wa kamailio, hoopuka mai la ke kaikamahine i kona mau maka mai kona hunaia ana, aia hoi, ike aku la wau he kaikamahine maikai, i oi aku mamua o na kaikamahine alii o Molokai nei."

A lohe ke alii i keia olelo, ninau aku la, "Ina ua like kona maikai me kuu kaikamahine nei la, alaila, ua nani io."

A no keia ninau a ke alii, noi aku la ua wahi kanaka nei e hoikeia mai ke kaikamahine alii imua ona, a laweia mai la o Kaulaailehua ke kaikamahine a ke alii.

I aku la ua wahi kanaka nei, "E ke alii! oianei la, eha kikoo i koe o ko iala maikai ia ianei, alaila, like aku me kela." I mai la ke alii, "E! nani io aku la, ke hoole ae nei oe i ka makou maikai e ike nei, no ka mea, o ko Molokai oi no keia."

Alaila, olelo aku la kahi kanaka i ke alii me ka wiwo ole, "No ko'u ike i ka maikai, ko'u mea no ia i olelo kaena ai."

Ia manawa a kahi kanaka e kamailio ana me ke alii, e noho ana ka Makaula ia manawa e hoolohe ana i ke ano o ke kamailio ana, aka, ua haupu honua ae ka Makaula, me he mea la o kana mea e ukali nei.

A no keia mea, neenee loa aku la ka Makaula a kokoke, paa aku la ma ka lima o kahi kanaka, a huki malu âku la ia ia.

Ia laua ma kahi kaawale, ninau pono aku la ka Makaula i ua wahi kanaka nei, "Ua ike no anei oe i kela kaikamahine mamua au e kamailio nei i ke alii?"

Hoole aku la ua wahi kanaka nei, me ka i aku, "Aole au i ike mamua, akahi no wau a ike, a he mea malahini ia i ko'u mau maka."

A no keia mea, manao ae la ka Makaula, o kana mea i imi mai ai, me ka ninau pono aku i kahi i noho ai, a hai ponoia mai la.

A pau ka laua kamailio ana, lawe ae la oia i na mea ana i hoomakaukau ai i mohai no ka manawa e halawai aku ai, a hele aku la.

CHAPTER III

When the seer set out after meeting that man, he went first up Kawela; there he saw the rainbow arching over the place which the man had described to him; so he was sure that this was the person he was following.

He went to Kaamola, the district adjoining Keawanui, where Laieikawai and her companion were awaiting the paddler. By this time it was very dark; he could not see the sign he saw from Kawela; but the seer slept there that night, thinking that at daybreak he would see the person he was seeking.

That night, while the seer was sleeping at Kaamola, then came the command of Kapukaihaoa to Laieikawai in a dream, just as he had directed them at Malelewaa.

At dawn they found a canoe sailing to Lanai, got on board, and went and lived for some time at Maunalei.

After Laieikawai and her companion had left Kalaeloa, at daybreak, the seer arose and saw that clouds and falling rain obscured the sea between Molokai and Lanai with a thick veil of fog and mist.

Three days the veil of mist hid the sea, and on the fourth day of the seer's stay at Kaamola, in the very early morning, he saw an end of the rainbow standing right above Maunalei. Now the seer regretted deeply not finding the person he was seeking; nevertheless he was not discouraged into dropping the quest.

About 10 days passed at Molokai before he saw the end of the rainbow standing over Haleakala; he left Molokai, went first to Haleakala, to the fire pit, but did not see the person he was seeking.

When the seer reached there, he looked toward Hawaii; the land was veiled thick in cloud and mist. He left the place, went to Kauwiki, and there built a place of worship[13] to call upon his god as the only one to guide him to the person he was seeking.

Wherever the seer stopped in his journeying he directed the people, if they found the person he was following, to search him out wherever he might be.

At the end of the days of consecration of the temple, while the seer was at Kauwiki, near the night of the gods Kane and Lono,[14] the land of Hawaii cleared and he saw to the summit of the mountains.

MOKUNA III

Ia hele ana o ka Makaula mahope iho o ko laua halawai ana me kahi kanaka, hiki mua keia iluna o Kawela; nana aku la oia, e pio ana ke anuenue i kahi a ua wahi kanaka nei i olelo ai ia ia; alaila, hoomaopopo lea iho la ka Makaula o kana mea no e ukali nei.

A hiki keia i Kaamola ka aina e pili pu la me Keawanui, kahi hoi a Laieikawai ma e kali nei i ka mea waa, ia manawa, ua poeleele loa iho la, ua hiki ole ia ia ke ike aku i ka mea ana i ike ai iluna o Kawela, aka, ua moe ka Makaula malaila ia po, me ka manao i kakahiaka e ike ai i kana mea e imi nei.

I kela po a ka Makaula e moe la i Kaamola, aia hoi, ua hiki ka olelo kauoha a Kapukaihaoa ia Laieikawai ma ka moeuhane, e like me ke kuhikuhi ia laua iloko o ko laua mau la ma Malelewaa.

Ia wanaao ana ae, loaa ia laua ka waa e holo ai i Lanai, a kau laua malaila a holo aku la, a ma Maunalei ko laua wahi i noho ai i kekahi mau la.

Ia Laieikawai ma i haalele ai ia Kalaeloa ia kakahiaka, ala ae la ka Makaula, e ku ana ka punohu i ka moana, a me ka ua koko, aia nae, ua uhi paapuia ka moana i ka noe a me ke awa, mawaena o Molokai, a me Lanai.

Ekolu mau la o ka uhi paapu ana o keia noe i ka moana, a i ka eha o ko ka Makaula mau la ma Kaamola, i ke kakahiaka nui, ike aku la oia e ku ana ka onohi iluna pono o Maunalei; aka, ua nui loa ka minamina o ka Makaula no ke halawai ole me kana mea e imi nei, aole nae oia i pauaho a hooki i kona manaopaa.

Ua aneane e hala na la he umi ia ia ma Molokai, ike hou aku la oia e ku ana ka punohu iluna o Haleakala; haalele keia ia Molokai, hiki mua oia iluna o Haleakala ma kela lua pele, aole nae oia i ike i kana mea e imi nei.

I ua Makaula nei nae i hiki ai malaila, ike aku la oia ia Hawaii, ua uhi paapuia ka aina i ka ohu, a me ka noe. A haalele keia ia wahi, hiki keia i Kauwiki, a malaila oia i kukulu ai i wahi heiau, kahi hoi e hoomana ai i kona Aku, ka mea hiki ke kuhikuhi i kana mea e imi nei.

I ua Makaula nei e kaapuni ana ma na wahi a pau ana i kipa aku ai, ua kauoha mua aku ka Makaula, i na e loaa kana mea e imi nei, alaila, e huli aku ia ia mā kahi e loaa ai.

A pau ke kapu heiau a ua Makaula nei ma Kauwiki, i na po o Kane, a me Lono paha, alaila, ike maopopoia aku la ke kalae ana o ka aina a puni o Hawaii, a ua waiho pono mai na kuahiwi.

Many days the seer remained at Kauwiki, nearly a year or more, but he never saw the sign he had followed thither.

One day in June, during the first days of the month, very early in the morning, he caught a glimpse of something like a rainbow at Koolau on Hawaii; he grew excited, his pulse beat quickly, but he waited long and patiently to see what the rainbow was doing. The whole month passed in patient waiting; and in the next month, on the second day of the month, in the evening, before the sun had gone down, he entered the place of worship prepared for his god and prayed.

As he prayed, in the midst of the place appeared to the seer the spirit forms[15] of Laieikawai and her grandmother; so he left off praying, nor did those spirits leave him as long as it was light.

That night, in his sleep, his god came to him in a vision and said: "I have seen the pains and the patience with which you have striven to find Waka's grandchild, thinking to gain honor through her grandchild. Your prayers have moved me to show you that Laieikawai dwells between Puna and Hilo in the midst of the forest, in a house made of the yellow feathers of the *oo* bird[16]; therefore, to-morrow, rise and go."

He awoke from sleep; it was only a dream, so he doubted and did not sleep the rest of the night until morning.

And when it was day, in the early morning, as he was on Kauwiki, he saw the flapping of the sail of a canoe down at Kaihalulu. He ran quickly and came to the landing, and asked the man where the boat was going. The man said, "It is going to Hawaii"; thereupon he entreated the man to take him, and the latter consented.

The seer returned up Kauwiki and brought his luggage, the things he had got ready for sacrifice.

When he reached the shore he first made a bargain with them: "You paddlers, tell me what you expect of me on this trip; whatever you demand, I will accede to; for I was not well treated by the men who brought me here from Oahu, so I will first make a bargain with you men, lest you should be like them."

The men promised to do nothing amiss on this trip, and the talk ended; he boarded the canoe and set out.

On the way they landed first at Mahukona in Kohala, slept there that night, and in the morning the seer left the paddlers, ascended to Lamaloloa, and entered the temple of Pahauna,[17] an ancient temple belonging to olden times and preserved until to-day.

Ua nui no na la o ka Makaula ma Kauwiki, aneane makahiki a oi ae paha, aole nae oia i ike iki i ka hoailona mau ana e ukali nei.

I kekahi la, i ka malama o Kaaona, i na Ku, i ka manawa kakahiaka nui, ike aweawea aku la oia he wahi onohi ma Koolau, o Hawaii; ia manawa, puiwa koke ae la oia me ka lele o kona oili me ka maikai ole o kona noonoo ana; aka, ua kali loihi no oia me ka hoomanawanui a maopopo lea ka hana a kela wahi onohi; a pau ia malama okoa i ka hoomanawanuiia eia, a i kekahi malama ae, i ka la o Kukahi, i ke ahiahi, mamua o ka napoo ana o ka la, komo aku la oia iloko o kona wahi heiau, kahi i hoomakaukau ai no kona Akua, a pule aku la oia.

Ia ia e pule ana, a i ka waenakonu o ka manawa, ku mai la imua o ua Makaula nei ke kahoaka o Laieikawai, a me kona kupunawahine; a no keia mea, hooniau aku la oia i ka pule ana, aole nae i haalele kela kahoaka ia ia a hiki i ka maamaama ana.

Ia po iho, iloko o kona manawa hiamoe, halawai mai la kona Akua me ia ma ka hihio, i mai la, "Ua ike au i kou luhi. a me kou hoomanawanui ana, me ke ake e loaa ia oe ka moopuna a Waka, me kou manao hoi e loaa kou pomaikai no kana moopuna mai. Iloko o kau pule ana, ua hiki ia'u ke kuhikuhi, e loaa no o Laieikawai ia oe, mawaena o Puna, a me Hilo, iloko o ka ululaau, e noho ana iloko o ka hale i uhiia i na hulu melemele o ka Oo, nolaila, apopo e ku oe a hele."

Puoho ae la oia mai ka hiamoe, aia ka he hihio, a no keia mea, pono ole iho la kona manao, aole e hiki ia ia ke moe ia po a ao.

Ia po a ao ae i ke kakahiaka nui, ia ia maluna o Kauwiki, ike aku la oia i ke kilepalepa a ka pea o ka waa ilalo o Kaihalulu; holo wikiwiki aku la oia a hiki i ke awa, ninau aku la i kahi a keia waa e holo ai, haiia mai la, "E holo ana i Hawaii," a noi aku la oia e kau pu me lakou ma ka waa, a aeia mai la oia pu me lakou.

Hoi hou aku la ka Makaula iluna o Kauwiki, e lawe mai i kana mau wahi ukana, na mea ana i hoomakaukau ai i kanaenae.

Ia manawa, aia nei i hiki ai i ka waa. hai mua aku la oia i kona manao i na mea waa, "E na mea waa, e hai mai oukou i ka'u hana ma keia holo ana o kakou; ma ka oukou mea e olelo mai ai, malaila wau e hoolohe ai, no ka mea, he kanaka wau i hana pono oleia e na mea waa i ko'u holo ana mai Oahu mai, nolaila wau e hai mua aku nei ia oukou e na mea waa, malia o like oukou me laua."

A no keia olelo a ka Makaula, olelo mai la na mea waa, aole e hanaia kekahi, mea pono ole ma ia holo ana o lakou; a pau keia mau mea kau lakou ma ka waa a holo aku la.

Ma ia holo ana hiki mua lakou i Mahukona, ma Kohala, moe malaila ia po, a i ke kakahiaka ana ae, haalele ka Makaula i na mea waa, pii aku la oia a hiki i Lamaloloa, a komo aku la i Pahauna ka heiau, he heiau kahiko kela mai ka po mai, a hiki i keia manawa.

Many days he remained there without seeing the sign he sought; but in his character as seer he continued praying to his god as when he was on Kauwiki, and in answer to the seer's prayer, he had again the same sign that was shown to him on Kauwiki.

At this, he left the place and traversed Hawaii, starting from Hamakua, and the journey lasted until the little pig he started with had grown too big to be carried.

Having arrived at Hamakua, he dwelt in the Waipio Valley at the temple of Pakaalana but did not stay there long.

The seer left that place, went to Laupahoehoe, and thence to Kaiwilahilahi, and there remained some years.

Here we will leave the story of the seer's search. It will be well to tell of the return of Kauakahialii to Kauai with Kailiokalauokekoa.[18] As we know, Laieikawai is at Paliuli.

In the first part of the story we saw that Kapukaihaoa commanded Waka in a dream to take Laieikawai to Paliuli, as the seer saw.

The command was carried out. Laieikawai dwelt at Paliuli until she was grown to maidenhood.

When Kauakahialii and Kailiokalauokekoa returned to Kauai after their meeting with the "beauty of Paliuli" there were gathered together the high chiefs, the low chiefs, and the country aristocracy as well, to see the strangers who came with Kailiokalauokekoa's party. Aiwohikupua came with the rest of the chiefs to wail for the strangers.

After the wailing the chiefs asked Kauakahialii, "How did your journey go after your marriage with Kailiokalauokekoa?"

Then Kauakahialii told of his journey as follows: "Seeking hence after the love of woman, I traversed Oahu and Maui, but found no other woman to compare with this Kailiokalauokekoa here. I went to Hawaii, traveled all about the island, touched first at Kohala, went on to Kona, Kau, and came to Keaau, in Puna, and there I tarried, and there I met another woman surpassingly beautiful, more so than this woman here (Kailiokalauokekoa), more than all the beauties of this whole group of islands."

During this speech Aiwohikupua seemed to see before him the lovely form of that woman.

Ua nui loa na la ona malaila o ka noho ana, aole nae oia i ike i kana mea e imi ai; aka, ma kona ano Makaula, hoomau aku la oia i ka pule i ke Akua, e like me kona mau la ma Kauwiki, a no ka pule hoomau a ua Makaula nei, ua looa hou ia ia ke kuhikuhi ana e like me kela hoike ia ia ma Kauwiki.

A no keia mea, haalele oia ia wahi, kaahele aku la oia ia Hawaii; ma Hamakua kona hiki mua ana, oi hele aku oia mai ka manawa uuku o kahi puaa a nui loa, a na ka puaa no e hele.

Ia ia i hiki ai i Hamakua, malalo o Waipio kona wahi i noho ai ma Pakaalana, aole nae he nui kona mau la malaila.

Haalele ka Makaula ia wahi, hiki aku oia i Laupahoehoe, a malaila aku a hiki i Kaiwilahilahi, a malaila oia i noho ai he mau makahiki.

(Maanei, e waiho kakou i ka moolelo no pa imi ana o ka Makaula. Pono e kamailio no ka hoi ana o Kauakahialii, i Kauai, me Kailiokalauokekoa; i ike ai kakou, aia o Laieikawai i Paliuli.)

Ma na Helu mua o keia Kaao, ua ike kakou na Kapukaihaoa i kauoha ia Waka ma ka moeuhane e hoihoi ia Laieikawai i Paliuli, mamuli o ka ike a ka Makaula.

Ua hookoia no nae e like me ke kauoha, ua noho o Laieikawai ma Paliuli, a hiki i kona hookanakamakua ana.

Ia Kauakahialii, laua o Kailiokalauokekoa i hoi ai i Kauai, mahope iho o ko laua halawai ana me ka Olali o Paliuli (Laieikawai), a hiki lakou i Kauai, mauka o Pihanakalani, kui aku la ka lono ia Kauai a puni; akoakoa mai la na'lii, na kaukaualii, a me na makaainana a pau e ike i ka puka malahini ana aku o Kailiokalaokekoa ma, e like me ka mea mau; o Aiwohikupua nae kekahi oia poe Alii i akoakoa pu mai ma keia aha uwe o na malihini.

A pau ka uwe ana a lakou, ninau aku la na'lii ia Kauakahialii "Pehea kau hele ana aku nei mamuli o kou hoaa'ia ianei?" (Kailiokalauokekoa.)

Alaila, hai aku la o Kauakahialii i kona hele ana, penei: "I ko'u hele ana mai anei aku mamuli o ke aloha o ka wahine, a puni Oahu, a me Maui, aole i loaa ia'u kekahi wahine e like me Kailiokalauokekoa nei; a hiki au i Hawaii, kaapuni wau ia mokupuni. Ma Kohala kuu hiki mua ana. Kaahele au ma Kona, Kau, a hiki au i Keaau, a ma Puna, a malaila wau i noho ai, a malaila wau i halawai ai me kekahi wahine maikai i oi aku mamua o ianei (Kailiokalaukekoa). A o ka oi no hoi ia mamua o na wahine maikai o keia mau mokupuni a pau."

Iloko o keia olelo ana a Kauakahialii, hoomaopopo loa mai la o Aiwohikupua i ka helehelena maikai o ua wahine nei.

Then said Kauakahialii: "On the first night that she met my man she told him at what time she would reach the place where we were staying and the signs of her coming, for my man told her I was to be her husband and entreated her to come down with him; but she said: 'Go back to this ward of yours who is to be my husband and tell him this night I will come. When rings the note of the *oo* bird I am not in that sound, or the *alala*, I am not in that sound; when rings the note of the *elepaio* then am I making ready to descend; when the note of the *apapane* sounds, then am I without the door of my house; if you hear the note of the *iiwipolena*,[19] then am I without your ward's house; seek me, you two, and find me without; that is your ward's chance to meet me.' So my man told me.

"When the night came that she had promised she did not come; we waited until morning; she did not come; only the birds sang. I thought my man had lied. Kailiokalauokekoa and her friends were spending the night at Punahoa with friends. Thinking my man had lied, I ordered the executioner to bind ropes about him; but he had left me for the uplands of Paliuli to ask the woman why she had not come down that night and to tell her he was to die.

"When he had told Laieikawai all these things the woman said to him, 'You return, and to-night I will come as I promised the night before, so will I surely do.'

"That night, the night on which the woman was expected, Kailiokalauokekoa's party had returned and she was recounting her adventures, when just at the edge of the evening rang the note of the *oo;* at 9 in the evening rang the note of the *alala;* at midnight rang the note of the *elepaio;* at dawn rang the note of the *apapane;* and at the first streak of light rang the note of the *iiwipolena;* as soon as it sounded there fell the shadow of a figure at the door of the house. Behold! the room was thick with mist, and when it passed away she lay resting on the wings of birds in all her beauty."

At these words of Kauakahialii to the chiefs, all the body of Aiwohikupua pricked with desire, and he asked, "What was the woman's name?"

They told him it was Laieikawai, and such was Aiwohikupua's longing for the woman of whom Kauakahialii spoke that he thought to make her his wife, but he wondered who this woman might be. Then he said to Kauakahialii: "I marvel what this woman may be, for I am a man who has made the whole circuit of the islands, but I never saw any woman resting on the wings of birds. It may be she is come hither from the borders of Tahiti, from within Moaulanuiakea."[20]

Alaila, hai aku la o Kauakahialii, "I ka po mua, mahope iho o ko laua halawai ana me kuu wahi kahu nei, hai mai la oia i kona manawa e hiki mai ai i kahi o ko makou wahi e noho ana, a hai mai la no hoi oia i na hoailona o kona hiki ana mai; no ka mea, ua olelo aku kuu wahi kahu nei i kane au na ua wahine nei, me ke koi aku no hoi e iho pu mai laua me ua wahi kahu nei o'u, aka, ua hai mai kela i kana olelo, 'E hoi oe a ko hanai, kuu kane hoi au e olelo mai nei, olelo aku oe ia ia, a keia po wau hiki aku, ina e kani aku ka leo o ka Ao, aole wau iloko oia leo; a kani aku ka leo o ka Alala, aole no wau iloko oia leo; i na e kani aku ka leo o ka Elepaio, hoomakaukau wau no ka iho aku; a i kani aku ka leo o ka Apapane, alaila, ua puka wau mawaho o kuu hale nei; hoolohe mai auanei oe a i kani aku ka leo o ka Iiwipolena, alaila, aia wau mawaho o ka hale o ko hanai; imi ae olua a loaa wau mawaho, oia kuu manawa e launa ai me ko hanai.' Pela mai ka olelo ua wahi kahu nei o'u.

"I ka po hoi ana e kauoha nei, aole i hiki ae, o i kali aku makou a ao ia po, aole i hiki ae; o na manu wale no kai kani mai, manao iho la wau he wahahee na kuu wahi kahu; i Punahoa nae lakou nei (Kailiokalauokekoa ma) kahi i moe ai me na aikane. No kuu manao he wahahee na kuu wahi kahu, nolaila, kauoha ae ana wau i ka Hamuku e hoopaa i ke kaula; aka, ua hala e ua wahi kahu nei o'u i uka o Paliuli, e ninau aku i ua wahine nei i ke kumu o kona hiki ole ana i kai ia po, me ka hai aku no hoi e make ana ia.

"A pau kana olelo ana ia Laieikawai i keia mau mea, i mai la ka wahine i ua wahi kahu nei o'u, 'E hoi oe, a ma keia po hiki aku au, e like me ka'u kauoha ia oe i ka po mua, pela no wau e hiki aku ai.'

"Ia po iho, oia ka po e hiki mai ai ua wahine nei, ua puka mua ae lakou nei (Kailiokalauokekoa ma) i ke ao, i ua po nei e kaao ana no o ianei ia makou, i ke kihi o ke ahiahi, kani ana ka leo o ka Ao; i ka pili o ke ahiahi, kani ana ka leo o ka Alala; i ke kau, kani ka leo o ka Elepaio; i ka pili o ke ao, kani ana ka leo o ka Apapane; a i ka owehewhe ana o ke alaula, kani ana ka leo o ka Iiwipolena; ia kani ana no hoi, malu ana ke aka ma ka puka o ka hale, aia hoi, ua paa oloko i ka noe, a i ka mao ana ae, e kau mai ana kela iluna o ka eheu o na manu, me kona nani nui."

A no keia olelo a Kauakahialii imua o na'lii, ua hookuiia mai ko Aiwohikupua kino okoa e ka iini nui, me ka ninau aku, "Owai ka inoa oia wahine?"

Haiia aku la oia o Laieikawai; a no ka iini nui o Aiwohikupua i keia mea a Kauakahialii e olelo nei, manao iho la ia e kii i wahine mare nana, aka, ua haohao o Aiwohikupua no keia wahine. Nolaila, hai aku oia i kana olelo imua o Kauakahialii, "Ke haohao nei wau i keia wahine, no ka mea, owau ka mea nana i kaapuni keia mau mokupuni, aole wau i ike i kekahi wahine e kau mai iluna o ka eheu o na manu; me he mea la no kukulu o Tahiti mai ia wahine, noloko o Moaulanuiakea."

Since Aiwohikupua thought Laieikawai must be from Moaulanuiakea, he determined to get her for his wife. For before he had heard all this story Aiwohikupua had vowed not to take any woman of these islands to wife; he said that he wanted a woman of Moaulanuiakea.

The chiefs' reception was ended and the accustomed ceremonies on the arrival of strangers performed. And soon after those days Aiwohikupua took Kauakahialii's man to minister in his presence, thinking that this man would be the means to attain his desire.

Therefore Aiwohikupua exalted this man to be head over all things, over all the chief's land, over all the men, chiefs, and common people, as his high counsellor.

As this man became great, jealous grew the former favorites of Aiwohikupua, but this was nothing to the chief.

No ka manao o Aiwohikupua no Moaulanuiakea, o Laieikawai, oia kona mea i manao ai e kii i wahine nana. No ke mea, manua aku o kona lohe ana i keia mau mea, ua olelo paa o Aiwohikupua, aole e lawe i kekahi wahine o keia mau mokupuni i wahine mare nana; ua olelo oia, aia kana wahine makemake noloko o Moaulanuiakea.

A pau ke kamailio ana a na'lii no keia mau mea, a me ka walea ana e like me ka mea mau o ka puka malihini ana. A mahope koke iho oia mau la, lawe ae la o Aiwohikupua i kahi o Kauakahialii, i kanaka lawelawe imua o kona alo, me ka manao o Aiwohikupua o kela wahi kanaka ka mea e loaa ai ko ke Alii makemake.

A no keia kumu, hoolilo loa ae la o Aiwohikupua i ua wahi kanaka nei i poo kiekie maluna o na mea a pau, o ko ke Alii mau aina a pau, a me na kanaka a pau loa, na'lii a me na makaainana, ma kona ano Kuhina Nui.

A lilo ae la ua wahi kanaka nei i mea nui, huahua mai la na punahele mua a Aiwohikupua, aka, he mea ole lakou i ko ke Alii manao.

CHAPTER IV

After this man had become great before the chief, even his high counsellor, they consulted constantly together about those matters which pleased the chief, while the people thought they discussed the administration of the land and of the substance which pertained to the chief; but it was about Laieikawai that the two talked and very seldom about anything else.

Even before Aiwohikupua heard from Kauakahialii about Laieikawai he had made a vow before his food companions, his sisters, and before all the men of rank in his household: "Where are you, O chiefs, O my sisters, all my food companions! From this day until my last I will take no woman of all these islands to be my wife, even from Kauai unto Hawaii, no matter how beautiful she is reported to be, nor will I get into mischief with a woman, not with anyone at all. For I have been ill-treated by women from my youth up. She shall be my wife who comes hither from other islands, even from Moaulanuiakea, a place of kind women, I have heard; so that is the sort of woman I desire to marry."

When Aiwohikupua had heard Kauakahialii's story, after conferring long with his high counsellor about Laieikawai, then the chief was convinced that this was the woman from Tahiti.

Next day, at midday, the chief slept and Laieikawai came to Aiwohikupua in a dream [21] and he saw her in the dream as Kauakahialii had described her.

When he awoke, lo! he sorrowed after the vision of Laieikawai, because he had awakened so soon out of sleep; therefore he wished to prolong his midday nap in order to see again her whom he had beheld in his dream.

The chief again slept, and again Laieikawai came to him for a moment, but he could not see her distinctly; barely had he seen her face when he waked out of sleep.

For this reason his mind was troubled and the chief made oath before all his people:

MOKUNA IV

Mahope iho o ka lilo ana o ua wahi kanaka nei i mea nui imua o ke Alii, me he Kuhina Nui la; a oia ka hoa kuka mau o ke Alii ma na mea e lealea ai ke Alii, me ka manao aku o ka poe e, e kuka ana ma na mea pili i ka aina, a me na waiwai e like me ka mea mau i ka noho Alii ana. Eia ka o Laieikawai no ka laua kuka mau, a he uuku ke kuka ma na mea e ae.

Mamua aku nae o ko Aiwohikupua lohe ana ia Kauakahialii no Laieikawai, ua hoike e oia i kana olelo paa imua o kona mau kaukaualii, a me na kaikuahine ona, a me kona poe aialo a pau, a eia kana olelo paa, "Auhea oukou e ko'u mau kaukaualii, a me na kaikuahine o'u ko'u mau aialo a pau; mai keia la aku a hiki i ko'u mau la hope, aole loa ana wau e lawe i kekahi wahine o keia mau mokupuni i wahine mare na'u, mai Kauai nei a hala loa i Hawaii, ina i oleloia mai he mau wahine maikai, aole no hoi au e haawi i ko'u kino e komo aku ma ke ano kolohe, he oleloa no. No ka mea, he kanaka hana pono oleia wau e na wahine, mai ko'u wa opiopio mai a hiki i ko'u hookanakamakua ana. Aia no ka'u wahine ae ke kii mai, no kekahi mau aina e mai, ina noloko mai o Moaulanuiakea, kahi o na wahine oluolu a'u i lohe ai; alaila, o ka'u wahine makemake ia, i na i kiiia mai wau ma na ano elua."

Iloko o ko Aiwohikupua lohe ana ia Kauakahialii, a me ko laua kuka mau ana me kona Kuhina Nui no Laieikawai, alaila, manaopaa ae la ke Alii no Tahiti mai ua wahine la.

I kekahi la, i ke awakea, hiamoe iho la ke Alii, loaa iho la o Laieikawai ia Aiwohikupua ma ka moeuhane, ua like kana ike ana ia Laieikawai ma ka moeuhane me ka Kauakahialii olelo ana ia ia. A puoho ae la ke Alii he moeuhane kana.

Iloko oia ala ana ae, aia hoi, he mea minamina loa i ke Alii i kona ike ana ia Laieikawai ma ka moeuhane, no ka mea, ua ala e mai ka hiamoe o ke Alii; a no ia mea, makemake iho la ke Alii e loaa hou ia ia ka hiamoe loihi ana ma ia awakea, i kumu e ike hou aku ai i kana mea i ike ai ma ka moeuhane.

Hoao hou iho la ke Alii e hiamoe hou, loaa hou no o Laieikawai ma ka hihio pokole loa, aole nae oia i ike maopopo loa aku, he wahi helehelena wale no kana ike lihi ana, a hikilele ae a oia.

A no keia mea, ua ano e loa ko ke Alii manao, ia manawa ka hoopuka ana a ke Alii i olelo paa imua o kona mau mea a pau, penei no ia:

"Where are you? Do not talk while I am sleeping; if one even whispers, if he is chief over a district he shall lose his chiefship; if he is chief over part of a district, he shall lose his chiefship; and if a tenant farmer break my command, death is the penalty."

The chief took this oath because of his strong desire to sleep longer in order to make Laieikawai's acquaintance in his dream.

After speaking all these words, he tried once more to sleep, but he could not get to sleep until the sun went down.

During all this time he did not tell anyone about what he saw in the dream; the chief hid it from his usual confidant, thinking when it came again, then he would tell his chief counsellor.

And because of the chief's longing to dream often, he commanded his chief counsellor to chew *awa*.

So the counsellor summoned the chief's *awa* chewers and made ready what the chief commanded, and he brought it to him, and the chief drank with his counsellor and drunkenness possessed him. Then close above the chief rested the beloved image of Laieikawai as if they were already lovers. Then he raised his voice in song, as follows:[22]

"Rising fondly before me,
The recollection of the lehua blossom of Puna,
Brought hither on the tip of the wind,
By the light keen wind of the fiery pit.
Wakeful—sleepless with heart longing,
With desire—O!"

Said the counsellor to the chief, after he had ended his singing, "This is strange! You have had no woman since we two have been living here, yet in your song you chanted as if you had a woman here."

Said the chief, "Cut short your talk, for I am cut off by the drink." Then the chief fell into a deep sleep and that ended it, for so heavy was the chief's sleep that he saw nothing of what he had desired.

A night and a day the chief slept while the effects of the *awa* lasted. Said the chief to his counsellor, "No good at all has come from this *awa* drinking of ours."

The counsellor answered, "What is the good of *awa* drinking? I thought the good of drinking was that admirable scaley look of the skin?"[23]

Said the chief, "Not so, but to see Laieikawai, that is the good of *awa* drinking."

After this the chief kept on drinking *awa* many days, perhaps a year, but he gained nothing by it, so he quit it.

"Auhea oukou, mai walaau oukou iloko o kuu wa hiamoe, mai hamumumu, a ina e walaau, he alii aimoku, e pau kona aimoku ana; ina he alii aiahupuaa, e pau ia; a ina he konohiki, a lopa paha ka mea nana i hahai kuu olelo paa, alaila, o ka make ka uku."

Oia iho la ka olelo paa a ke Alii, no ka mea, ua makemake loa ke Alii e loaa ia ia ka hiamoe loihi i kumu e launa hou ai laua ma ka moeuhane me Laieikawai.

A pau ka ke Alii olelo ana no keia mau mea, hoomaka hou oia e hiamoe, aole nae i loaa ia ia ka hiamoe a hiki i ka napoo'ana o ka la.

Iloko o keia hana a ke Alii, aole nae oia i hai aku i keia mea ana e ike nei ma ka moeuhane, ua huna loa ke Alii i kona hoa kuka mau, manao la hoi oia, aia a loaa hou aku, alaila hai aku i kona hoa Kuhina Nui.

A no ka makemake loa o ke Alii e loaa mau ia ia ka moeuhane mau no Laieikawai, kauoha ae la oia i kona Kuhina Nui e mama i awa.

A nolaila, hoolale koke ae la ke Kuhina i na mea mama awa o ke Alii e mama i ka awa, a makaukau ko ke Alii makemake, a laweia mai la, inu iho la ke Alii me kona Kuhina, a oki mai la ka ona a ka awa. Kau koke mai la nae iluna o ke Alii ka halialia aloha o Laieikawai, me he mea ala ua launa kino mamua. Alaila, hapai ae la ia i wahi olelo ma ke mele penei:

"Kau mai ana i o'u nei
Ka halialia nae lehua o Puna,
I lawea mai e ka lau makani,
E ka ahe makani puulena o ka lua,
Hia—moe ole loko i ka minamina,
I ka makemake—e."

I aku la ke Kuhina o ke Alii, mahope iho o ka pau ana o ke mele ana, "He mea kupanaha, aole hoi au wahine a kaua e noho nei, aka, iloko o kau mele e heluhelu nei, me he wahine la kau."

I mai la ke Alii, "Ua oki na olelo a kaua, no ka mea, ke oki mai nei ka ona o ka awa ia'u." Iloko oia manawa, haule aku la ke Alii i ka hiamoe nui, o ke oki no ia, no ka mea, ua poina loa ka hiamoe o ke Alii, ua ike ole ke Alii i kana mea e manao ai.

Hookahi po, hookahi ao o ka moe ana mama ka ona awa o ke Alii. Olelo aku la ke Alii i kona hoa kuka, "Ma keia ona awa o kaua, aole i waiwai iki."

I mai la kona hoa kuka, "Pehea la ka hoi ka waiwai o ka ona awa? Kainoa o ka ona no kona waiwai, o ka mahuna alua."

I mai la ke Alii, "Aole hoi paha oia, o ka ike aku ka hoi paha la ia Laieikawai, alaila waiwai ka ona ana o ka awa."

Mahope iho oia manawa, hoomau aku la ke Alii i ka inu awa a hala na la he nui, ua like paha me hookahi makahiki, aole nae ke Alii i ike i ka waiwai oia hana ana, nolaila, hoopau iho la ke Alii ia hana.

It was only after he quit *awa* drinking that he told anyone how Laieikawai had come to him in the dream and why he had drunk the *awa* and also why he had laid the command upon them not to talk while he slept.

After talking over all these things, then the chief fully decided to go to Hawaii to see Laieikawai. At this time they began to talk about getting Laieikawai for a wife.

At the close of the rough season and the coming of good weather for sailing, the counsellor ordered the chief's sailing masters to make the double canoe ready to sail for Hawaii that very night; and at the same time he appointed the best paddlers out of the chief's personal attendants.

Before the going down of the sun the steersmen and soothsayers were ordered to observe the look of the clouds and the ocean to see whether the chief could go or not on his journey, according to the signs. And the steersmen as well as soothsayers saw plainly that he might go on his journey.

And in the early morning at the rising of the canoe-steering star the chief went on board with his counsellor and his sixteen paddlers and two steersmen, twenty of them altogether in the double canoe, and set sail.

As they sailed, they came first to Nanakuli at Waianae. In the early morning they left this place and went first to Mokapu and stayed there ten days, for they were delayed by a storm and could not go to Molokai. After ten days they saw that it was calm to seaward. That night and the next day they sailed to Polihua, on Lanai, and from there to Ukumehame, and as the wind was unfavorable, remained there, and the next day left that place and went to Kipahulu.

At Kipahulu the chief said he would go along the coast afoot and the men by boat. Now, wherever they went the people applauded the beauty of Aiwohikupua.

They left Kipahulu and went to Hana, the chief and his counsellor by land, the men by canoe. On the way a crowd followed them for admiration of Aiwohikupua.

When they reached the canoe landing at Haneoo at Hana the people crowded to behold the chief, because of his exceeding beauty.

When the party reached there the men and women were out surf riding in the waves of Puhele, and among them was one noted princess of Hana, Hinaikamalama by name. When they saw the princess of Hana, the chief and his counsellor conceived a passion for her; that was the reason why Aiwohikupua stayed there that day.

Mahope iho o ko ke Alii hoopau ana no ka inu awa, akahi no a hai aku ke Alii i ka loaa ana o Laieikawai ma ka moeuhane, a me ke kumu o kona hoomau ana i ka inu awa, a hai pu aku la no hoi ke Alii i ke kumu o kona kau ana i kanawai paa, no ka mea walaau iloko o kona wa hiamoe.

Ia laua e kamailio ana no keia mau mea, alaila, hoomaopopo loa ae la ke Alii e holo i Hawaii e ike ia Laieikawai. Ia wa ka hoopuka ana o laua i olelo hooholo no ke kii ia Laieikawai i wahine mare.

I ka pau ana o na la ino, a hiki mai ka manawa kupono no ka holo moana, kauoha ae la ke Kuhina i na Kapena waa o ke Alii, e hoomakaukau i na waa no ka holo i Hawaii ia po iho, ia manawa ke koho ana a ke Alii i na hoewaa kupono ke holo pu, ko ke Alii mau Iwikuamoo ponoi.

Mamua o ka napoo ana o ka la, kauohaia ka poe nana uli o ke Alii, a me na Kilokilo e nana i na ouli o ke ao a me ka moana, i na he hiki i ke Alii ke hele, a ina he hiki ole e like me ka mea mau; aka, ua maopopo i kona poe nana uli a Kilokilo hoi, he hike i ke Alii ke hele i kana huakai.

A i ka wanaao, i ka puka ana o ka Hokuhookelewaa, kau aku la ke Alii a me kona Kuhina, na hoewaa he umikumamaono, na hookele elua, he iwakalua ko lakou nui maluna o na kaulua, a holo aku la.

Ia holo ana a lakou ma keia holo ana, hiki mua lakou ma Nanakuli, i Waianae, ia wanaao, haalele lakou ia wahi, hiki mua lakou i Mokapu, a malaila lakou i noho ai he umi la, no ka mea, ua loohia lakou e ka ino, hiki ole ke holo i Molokai. A pau na la he umi, ike maopopoia aku la ka malie, a maikai ka moana. Ia po iho a ao, hiki lakou i Polihua, ma Lanai, a mailaila aku hiki ma Ukumehame, a no ka makani ino ia la, ua noho lakou malaila, a i kekahi la ae, haalele lakou ia wahi, hiki lakou i Kipahulu ia la.

Ia lakou ma Kipahulu, hooholo ae la ke Alii i olelo e hele wawae mauka, a ma na waa na kanaka. Ma kahi nae a lakou i noho ai, ua nui ka poe mahalo no Aiwohikupua no ke kanaka maikai.

Haalele lakou ia Kipahulu, hiki lakou ma Hana, ma uka no ke Alii me kona Kuhina, ma na waa no na kanaka. I ke Alii nae e hele ana, he nui ka poe i ukali ia laua, no ka makemake ia Aiwohikupua.

Ia lakou i hiki aku ai ma ke awa pae waa o Haneoo i Hana, he nue ka poe i lulumi mai e makaikai i ke Alii, no ka pakela o ka maikai.

Ia Aiwohikupua ma nae i hiki aku ai, e heenalu mai ana na kane a me na wahine i ka nalu o Puhele, aia nae ilaila kekahi kaikamahine Alii maikai kaulana o Hana, o Hinaikamalama kona inoa. Iloko hoi o ko laua ike ana i ua kaikamahine Alii nei o Hana, alaila, ua hoopuniia ke Alii kane, a me kona Kuhina e na kuko; a oia no hoi ke kumu o ko Aiwohikupua ma noho ana malaila ia la.

When the people of the place had ended surfing and Hinaikamalama rode her last breaker, as she came in, the princess pointed her board straight at the stream of Kumaka where Aiwohikupua and his companion had stopped.

While the princess was bathing in the water of Kumaka the chief and his counsellor desired her, so the chief's counsellor pinched Aiwohikupua quietly to withdraw from the place where Hinaikamalama was bathing, but their state of mind got them into trouble.

When Aiwohikupua and his companion had put some distance between themselves and the princess's bathing place, the princess called, "O chiefs, why do you two run away? Why not throw off your garment, jump in, and join us, then go to the house and sleep? There is fish and a place to sleep. That is the wealth of the people of this place. When you wish to go, go; if you wish to stay, this is Hana, stay here."

At these words of the princess the counsellor said to Aiwohikupua, "Ah! the princess would like you for her lover! for she has taken a great fancy to you."

Said Aiwohikupua, "I should like to be her lover, for I see well that she is more beautiful than all the other women who have tempted me; but you have heard my vow not to take any woman of these islands to wife."

At these words his counsellor said, "You are bound by that vow of yours; better, therefore, that this woman be mine."

After this little parley, they went out surf riding and as they rode, behold! the princess conceived a passion for Aiwohikupua, and many others took a violent liking to the chief.

After the bath, they returned to the canoe thinking to go aboard and set out, but Aiwohikupua saw the princess playing *konane*[24] and the stranger chief thought he would play a game with her; now, the princess had first called them to come and play.

So Aiwohikupua joined the princess; they placed the pebbles on the board, and the princess asked, "What will the stranger stake if the game is lost to the woman of Hana?"

Said Aiwohikupua, "I will stake my double canoe afloat here on the sea, that is my wager with you."

Said the princess, "Your wager, stranger, is not well—a still lighter stake would be our persons; if I lose to you then I become yours and will do whatever you tell me just as we have agreed, and if you lose to me, then you are mine; as you would do to me, so shall I to you, and you shall dwell here on Maui."

A pau ka heenalu ana a na kamaaïna, a i ka nalu pau loa o ko Hinaikamalama hee ana, o ka nalu ia i pae, hoopolilei mai la ka hee ana a ke kaikamahine Alii ma ka wai o Kumaka, kahi hoi a Aiwohikupua ma e noho mai ana.

I ke kaikamahine Alii nae e auau ana i ka wai o Kumaka, ua hoopuiwaia ke Alii kane, a me kona Kuhina e ke kuko ino. A no ia mea, iniki malu aku la ke Kuhina o ke Alii ia Aiwohikupua, e hookaawale ia lana mai kahi a Hinaikamalama e auau ana, i ole laua e pilikia ma ka manao.

Ia Aiwohikupua ma i hoomaka ai e hookaawale ia laua mai ko ke Alii wahine wahi e auau ana, alaila, pane aku la ke Alii wahine, "E na'lii! he holo ka hoi ka olua, kainoa hoi he wehe ko ke kapa, lele iho hoi he wai, hookahi hoi ka auau ana o kakou, hoi aku he hale, a moe, he ai no, he i-a no hoi, a he wahi moe no hoi, oia iho la no ka waiwai a ke kamaaina, i makemake no hoi e hele, hele no, ina he makemake e noho, o Hana no hoi nei noho iho."

A no keia olelo a ke Alii wahine, I aku la ke Kuhina i ke Alii, "E! pono ha ka manao o ke Alii wahine, no ka mea, ua makemake loa ke Alii wahine ia oe."

I mai la o Aiwohikupua, "Ua makemake au i ke Alii wahine, no ka mea, ke ike lea nei au i ka oi loa o kona maikai mamua o ka'u mau wahine mua nana i kumakaia; aka, ua lohe oe i ka'u hoohiki paa ana, aole au e lawe mai i kekahi wahine o keia mau moku i wahine na'u."

A no keia olelo a Aiwohikupua, i aku kona Kuhina, "Ua laa oe no kela hoohiki au, alaila, e aho na'u ka wahine a kaua."

A pau keia kamailio liilii ana a laua, hele aku la laua i ka heenalu. A ia laua e heenalu ana, aia hoi, ua hoopuniia mai la ke Alii wahine no Aiwohikupua, a ua nui ka poe i hoopuni paaia no ka makemake i ke Alii kane.

A pau ka auau ana a laua, hoi aku la laua me ka manao e kau maluna o na waa a holo aku; aka, ike aku la o Aiwohikupua i ke Alii wahine e konane mai ana, a manao iho la ke Alii kane malihini e hele i ke konane; aka, ua lilo mua na ke Alii wahine ke kahea e konane laua.

A hiki o Aiwohikupua ma kahi o ke Alii wahine, kau na ilili a paa ka papa, ninau mai ke Alii wahine, "Heaha ke kumu pili o ka malihini ke make i ke kamaaina?"

I aku o Aiwohikupua, "He mau waa kaulua ko'u kumu pili, aia ke lana mai la iloko o ke kai, oia ko'u kumu pili me oe."

I mai la ke Alii wahine, "Aole he maikai o kou kumu pili e ka malihini, hookahi no kumu pili mama loa, oia na kino no o kaua, ina e make au ia oe, alaila, e lilo wau nau, ma kau hana e olelo mai ai, malaila wau e hoolohe ai, a e hooko ai hoi, ma ka mea kupono nae i ka hooko aku, a ina hoi e make oe ia'u, alaila, o oe no ka'u, e like me kau hana ia'u, pela no au e hana ai ia oe, me ko noho i Maui nei."

The chief readily agreed to the princess's words. In the first game, Aiwohikupua lost.

Then said the princess, "I have won over you; you have nothing more to put up, unless it be your younger brother; in that case I will bet with you again."

To this jesting offer of the princess, Aiwohikupua readily gave his word of assent.

During the talk, Aiwohikupua gave to the princess this counsel. "Although I belong to you, and this is well, yet let us not at once become lovers, not until I return from my journey about Hawaii; for I vowed before sailing hither to know no woman until I had made the circuit of Hawaii; after that I will do what you please as we have agreed. So I lay my command upon you before I go, to live in complete purity, not to consent to any others, not to do the least thing to disturb our compact; and when I return from sight-seeing, then the princess's stake shall be paid. If when I return you have not remained pure, not obeyed my commands, then there is an end of it."

Now, this was not Aiwohikupua's real intention. After laying his commands upon Hinaikamalama, they left Maui and went to Kapakai at Kohala.

The next day they left Kapakai and sailed along by Kauhola, and Aiwohikupua saw a crowd of men gathering mountainward of Kapaau.

Then Aiwohikupua ordered the boatmen to paddle inshore, for he wanted to see why the crowd was gathering.

When they had come close in to the landing at Kauhola the chief asked why the crowd was gathering; then a native of the place said they were coming together for a boxing match.

At once Aiwohikupua trembled with eagerness to go and see the boxing match; they made the canoe fast, and Aiwohikupua, with his counsellor and the two steersmen, four in number, went ashore.

When they came to Hinakahua, where the field was cleared for boxing, the crowd saw that the youth from Kauai surpassed in beauty all the natives of the place, and they raised a tumult.

After the excitement the boxing field again settled into order; then Aiwohikupua leaned against the trunk of a *milo* tree to watch the attack begin.

A no keia olelo a ke Alii wahine, hoohelo koke ae la ke Alii kane i ka olelo ae. I ka hahau ana a laua i ka papa mua, make o Aiwohikupua.

Alaila, i mai la ke Alii wahine, "Ua eo ia'u, aohe ou kumu e ae e pili mai ai, a ina nae he kaikaina kou, alaila ae aku au e pili hou kaua."

A no keia mau olelo maikai a ke Alii wahine imua o Aiwohikupua, alaila, hooholo koke ae la oia i kona manao ae ma ka waha wale no.

A iloko o ko laua manawa kamailio, hoopuka aku la o Aiwohikupua i kona manao imua o ke Alii wahine, "He nani hoi ia ua pili ae nei ko'u kino me oe, a ua maikai no; aka, aole kaua e launa koke, aia a hoi mai au mai kuu kuakai kaapuni ia Hawaii; no ka mea, ua hoohiki wau mamua o kuu holo ana mai nei, aole wau e launa me kekahi o na wahine e ae, aia no a puni o Hawaii, alaila, hana wau e like me kuu makemake, e like me ka kaua e kamailio nei, a oia hoi ka hookoia ana o kou makemake. Nolaila, ke kauoha mua aku nei wau ia oe mamua o kuu hele ana, e noho oe me ka maluhia loa, aole e lilo i kekahi mea e ae, aole hoi e hana iki i kekahi mea pono ole e keakea ai i ka kaua hoohiki, a hoi mai wau mai kuu huakai makaikai mai, alaila, e hookoia ke kumu pili o ka wahine Alii. Ina i hoi mai wau, aole oe i maluhia, aole hoi oe i hooko i ka'u mau kauoha, alaila, o ka pau no ia."

Aole nae keia o ko Aiwohikupua manao maoli. A pau na kauoha a Aiwohikupua ia Hinaikamalama, haalele lakou ia Maui, hiki lakou nei i Kapakai ma Kohala.

I kekahi la ae, haalele lakou ia Kapakai, holo aku la lakou a mawaho pono o Kauhola, nana aku la o Aiwohikupua i ka akoakoa lehulehu ana o na kanaka mauka o Kapaau.

Ia manawa, kauoha ae la o Aiwohikupua i na hoewaa, e hookokoke aina aku na waa, no ka mea, ua makemake ke Alii e ike i ke kumu o keia akoakoa lehulehu ana o na kanaka.

A hiki lakou i ke awa pae waa ma Kauhola, ninau aku la ke Alii i ke kumu o ka akoakoa lehulehu ana o na kanaka, alaila, hai mai la na kamaaina, he aha mokomoko ke kumu o ia lehulehu ana.

Ia manawa, okalakala koke ae la o Aiwohikupua e hele e makaikai i ka aha mokomoko, a hekau iho la na waa o lakou, pii aku la o Aiwohikupua, a me kona Kuhina, a me na hookele elua, eha ko lakou nui o ka pii ana.

A hiki lakou i Hinakahua i ke kahua mokomoko, ia manawa, ike mai la ka aha mokomoko i ke keiki Kauai, no ka oi o kona kanaka maikai mamua o na keiki kamaaina, a lilo iho la ka aha i mea haunaele.

Mahope iho o keia haunaele ana, hoomaka hou ka hoonoho o ke kahua mokomoko, ia manawa, pili aku la o Aiwohikupua ma ke kumu laau milo, e nana ana no ka hoouka kaua.

As Aiwohikupua stood there, Cold-nose entered the open space and stood in the midst to show himself off to the crowd, and he called out in a loud voice: "What man on that side will come and box?" But no one dared to come and stand before Cold-nose, for the fellow was the strongest boxer in Kohala.

As Cold-nose showed himself off he turned and saw Aiwohikupua and called out, "How are you, stranger? Will you have some fun?"

When Aiwohikupua heard the voice of Cold-nose calling him, he came forward and stood in front of the boxing field while he bound his red loin cloth [25] about him in the fashion of a chief's bodyguard, and he answered his opponent:

"O native born, you have asked me to have some fun with you, and this is what I ask of you: Take two on your side with you, three of you together, to satisfy the stranger."

When Cold-nose heard Aiwohikupua, he said, "You are the greatest boaster in the crowd! [26] I am the best man here, and yet you talk of three from this side; and what are you compared to me?"

Answered Aiwohikupua, "I will not accept the challenge without others on your side, and what are you compared to me! Now, I promise you, I can turn this crowd into nothing with one hand."

At Aiwohikupua's words, one of Cold-nose's backers came up behind Aiwohikupua and said: "Here! do not speak to Cold-nose; he is the best man in Kohala; the heavy weights of Kohala can not master that man." [27]

Then Aiwohikupua turned and gave the man at his back a push, and he fell down dead.[28]

Ia Aiwohikupua nae e ku ana ma kona wahi, puka mai la o Ihuanu a ku iwaena o ke kahua mokomoko, e hoike ana ia ia iho imua o ke anaina, a kahea mai la me ka leo nui, "Owai ka mea ma kela aoao mai e hele mai e mokomoko?" Aka, aole e hiki i kekahi mea ke aa mai e ku imua o Ihuanu, no ka mea, o ko Kohala oi kelakela no ia ma ka ikaika i ke kuikui.

Ia Ihuanu e hoike ana ia ia iho, huli ae la oia, a ike ia Aiwohikupua, kahea mai la, "Pehea oe e ka malihini? E pono paha ke lealea?"

A lohe o Aiwohikupua i keia leo kahea a Ihuanu, hele aku la a ku imua o ke kahua kaua, e hawele ana me kona aahu pukohukohu, i like me ke ano mau o na Puali o ke Alii. Pane aku la oia imua o kona hoa hakaka.

"E ke kamaaina, ua noi nai oe ia'u e lealea kaua, a eia hoi ka'u noi ia oe, i elua mai ma kou aoao, huipu me oe, akolu oukou, alaila mikomiko iki iho ka malihini."

A lohe o Ihuanu i keia olelo a Aiwohikupua, i mai la oia, "He oi oe o ke kanaka nana i olelo hookano iho nei wau imua o keia aha a pau, owau no ka oi mamua o na kanaka a pau, a ke olelo mai nei hoi oe i ekolu aku ma keia aoao, a heaha la oe i mua o'u?"

Olelo mai la o Aiwohikupua, "Aole au e aa aku e hakaka me oe ma kau noi, ke ole oe e ku mai me na mea e ae ma kou aoao, a heaha hoi oe imua o'u! Nolaila, ke olelo paa nei wau ano, he hiki ia'u ke hoolilo i keia Aha i mea ole iloko o kuu lima."

A no keia olelo a Aiwohikupua, hele mai la kekahi o na puali ikaika a ma ke kua o Aiwohikupua, olelo mai la. "E! mai olelo aku oe ia Ihuanu, o ko Kohala oi no kela; aohe puko momona o Kohala nei i kela kanaka."

Ia manawa, huli ae la o Aiwohikupua, a pale ae la i ka mea nana i olelo mai ma kona kua, haula aku la ilalo a make loa.

CHAPTER V

When all the players on the boxing field saw how strong Aiwohikupua was to kill the man with just a push;

Then Cold-nose's backers went to him and said: "Here, Cold-nose, I see pretty plainly now our side will never get the best of it; I am sure that the stranger will beat us, for you see how our man was killed by just a push from his hand; when he gives a real blow the man will fly into bits. Now, I advise you to dismiss the contestants and put an end to the game and stop challenging the stranger. So, you go up to the stranger and shake hands,[29] you two, and welcome him, to let the people see that the fight is altogether hushed up."

These words roused Cold-nose to hot wrath and he said: "Here! you backers of mine, don't be afraid, don't get frightened because that man of ours was killed by a push from his hand. Didn't I do the same thing here some days ago? Then what are you afraid of? And now I tell you if you fear the stranger, then hide your eyes in the blue sky. When you hear that Cold-nose has conquered, then remember my blow called *The-end-that-sang*, the fruit of the tree which you have never tasted, the master's stroke which you have never learned. By this sign I know that he will never get the better of me, the end of my girdle sang to-day."[30]

At these words of Cold-nose his supporters said, "Where are you! We say no more; there is nothing left to do; we are silent before the fruit of this tree of yours which you say we have never tasted, and you say, too, that the end of your girdle has sung; maybe you will win through your girdle!" Then his backers moved away from the crowd.

While Cold-nose was boasting to his backers how he would overcome Aiwohikupua, then Aiwohikupua moved up and cocked his eye at Cold-nose, flapped with his arms against his side like a cock getting ready to crow, and said to Cold-nose, "Here, Cold-nose! strike me right in the stomach, four time four blows!"

When Cold-nose heard Aiwohikupua's boasting challenge to strike, then he glanced around the crowd and saw someone holding a very little child; then said Cold-nose to Aiwohikupua, "I am not the man to strike you; that little youngster there, let him strike you and let him be your opponent."

MOKUNA V

A ike mai la ka aha kanaka a pau o ke kahua mokomoko i ka oi ana o ka ikaika o Aiwohikupua, no ka make loa ana o ke kanaka ma ke pale wale ana no.

Ia manawa, hele mai la kekahi mau puali o Ihuanu, a olelo mai la ia Ihuanu penei: "E Ihuanu e! ke ike maopopo lea aku nei wau ano i keia manawa, aole e lanakila ana ko kakou aoao, a ma kuu manao paa hoi, e lanakila ana ka malihini maluna o kakou, no ka mea, ke ike maopopo aku la no oe, ua make loa ko kakou kanaka i ka welau wale no o koia la lima, ahona a kui maoli aku kela, lele liilii. Nolaila, ke noi aku nei au ia oe, e hui ka aha, e pono ke hoopau ka mokomoko ana, a me kou aa ana aku i ka malihini, a nolaila, e hele oe a i ka malihini, e lulu lima olua, a e haawi aku i kou aloha nona, i aloha pu ai olua me ka ike aku o ka aha ua hoomoe a pau wale ke kaua."

Iloko o keia olelo, alaila, ua ho-ai'a ka inaina wela o Ihuanu no keia olelo, me ka olelo aku, "E ko'u poe kokua, mai maka'u oukou, mai hopohopo no ka make ana o kela kanaka o kakou ma ke pale ana i ka welau o kona lima, aole anei wau i hana pela i kekahi mau la mamua ae nei maanei? A heaha la oukou i maka'u ai; a nolaila, ke hai aku nei wau ia oukou, ina i hopo oukou no kela malihini, alaila, e huna oukou i ko oukou mau maka i ke aouli, aia a lohe aku oukou ua lanakila o Ihuanu, alaila, hoomanao oukou i kuu puupuu ia Kanikapiha, ka ai a ke kumu i ao oleia ia oukou. No ka mea, ke ike nei wau, aole e lanakila mai oia maluna o'u, no ka mea, ua kani ka pola o kuu malo i keia la."

A no keia olelo a Ihuanu, i aku kona mau hoa hui mokomoko, "Auhea oe! Ua pau ka makou olelo, aohe hana i koe, kulia imua o ka ai a ke kumu a kakou i ao pu oleia mai ia makou, a ke olelo mai nei hoi oe, ua kani ka pola o ko malo, malia o lanakila oe i ua malo ou." Alaila, nee aku la kona mau hoa mawaho o ka aha.

Ia Ihuanu nae e olelo kaena ana ia ia iho imua o kona mau hoa no kona lanakila maluna o Aiwohikupua, alaila, oi mai la o Aiwohikupua a kokoke iki ma ke alo o Ihuanu, upoipoi ae la oia i kona mau lima ma ka poohiwi, me he moa kane la e hoomakaukau ana no ke kani ana, a olelo aku la oia ia Ihuanu, "E Ihuanu! Kuiia i kuu piko a pololei i eha kauna kui?"

A lohe o Ihuanu i keia kaena a Aiwohikupua e kui, alaila, leha ae la na maka o Ihuanu a puni ka aha, ike aku la oia e hiiia mai ana kekahi keiki opiopio loa, alaila, olelo aku la o Ihuanu ia Aiwohikupua, "Aole na'u oe e kui, na kela wahi keiki e hiiia mai la, nana oe e kui, a oia kou hoa hakaka."

These words enraged Aiwohikupua. Then a flush rose all over his body as if he had been dipped in the blood of a lamb.[31] He turned right to the crowd and said, "Who will dare to defy the Kauai boy, for I say to him, my god can give me victory over this man, and my god will deliver the head of this mighty one to be a plaything for my paddlers.

Then Aiwohikupua knelt down and prayed to his gods as follows: "O you Heavens, Lightning, and Rain, O Air, O Thunder and Earthquake! Look upon me this day, the only child of yours left upon this earth. Give this day all your strength unto your child; by your might turn aside his fists from smiting your child, and I beseech you to give me the head of Ihuanu into my hand to be a plaything for my paddlers, that all this assembly may see that I have power over this uncircumcised[32] one. Amen."[33]

At the close of this prayer Aiwohikupua stood up with confident face and asked Cold-nose, "Are you ready yet to strike me?"

Cold-nose answered, "I am not ready to strike you; you strike me first!"

When Cold-nose's master heard these words he went to Cold-nose's side and said, "You are foolish, my pupil. If he orders you forward again then deliver the strongest blow you can give, for when he gives you the order to strike he himself begins the fight." So Cold-nose was satisfied.

After this, Aiwohikupua again asked Cold-nose, "Are you ready yet to strike me? Strike my face, if you want to!"

Then Cold-nose instantly delivered a blow like the whiz of the wind at Aiwohikupua's face, but Aiwohikupua dodged and he missed it.

As the blow missed, Aiwohikupua instantly sent his blow, struck right on the chest and pierced to his back; then Aiwohikupua lifted the man on his arm and swung him to and fro before the crowd, and threw him outside the field, and Aiwohikupua overcame Cold-nose, and all who looked on shouted.

When Cold-nose was dead his supporters came to where he was lying, those who had warned him to end the fight, and cried, "Aha! Cold-nose, could the fruit we have never tasted save you? Will you fight a second time with that man of might?" These were the scornful words of his supporters.

A lohe o Aiwohikupua i keia olelo, he mea e kona ukiuki, ia manawa, pii ae la ka ula o Aiwohikupua a puni ke kino, me he mea la ua hooluuia i ke koko o na hipa keiki. Huli ae la oia a kupono imua o ka aha, a olelo aku la, "Owai keia kanaka i aa mai ai oia i ke keiki Kauai nei, nolaila, ke olelo nei wau i keia, he hiki i kuu Akua ke haawi mai ia'u e lanakila maluna o keia kanaka, a e hoolilo ae kuu Akua i ke poo o ko oukou ikaika i mea milimili na kuu mau hoewaa."

Alaila, kukuli iho la o Aiwohikupua a pule aku la i kona mau Akua penei: "E Lanipipili, Lanioaka, Lanikahuliomealani, e Lono, e Hekilikaakaa, a me Nakolowailani, i keia la, e ike mai oukou ia'u i ka oukou kama, ka oukou pua i koe ma ke ao nei, ma keia la, e haawi mai oukou i ka ikaika a pau maluna o ka oukou kama nei, e hiki no ia oukou ke hoohala i kana puupuu ma kona kui ana mai i ka oukou kama, a ke noi aku nei wau e haawi mai i ke poo o Ihuanu i kuu lima, i mea paani na ko'u mau hoewaa, i ike ai keia aha a pau, owau ke lanakila maluna o keia kanaka i Okipoepoe Oleia. Amene." (Amama.)

A pau kana pule ana, ku ae la o Aiwohikupua iluna me ka maka ikaika a makaukau no ka hoouka kaua, a ninau aku la ia Ihuanu, "Ua makaukau anei oe e kue mai ia'u?"

Olelo mai la o Ihuanu, "Aole au e kui aku ia oe, nau e kui mua mai ia'u."

A lohe ke kumu kui a Ihuanu i keia mau olelo, hele mai la a ma ka aoao o Ihuanu, i mai la, "Hawawa oe e kuu haumana, ina e kena hou mai kela, alaila, e hoomaka oe e kui me kou ikaika a pau, no ka mea, o kona manawa e kena mai ai e kui, oia iho la no ka hoomaka ana," a nolaila, ua pono keia ia Ihuanu.

A pau ka laua kamailio ana, ninau hou aku la o Aiwohikupua ia Ihuanu, "Ua makaukau anei oe e kui mai ia'u; ina he manao e kui, kui mai I kuu maka."

Ia manawa, i waiho koke mai ana o Ihuanu i ka puupuu, hu ka makani ma ka papalina o Aiwohikupua, aole nae i ku, no ka mea, ua alo o Aiwohikupua, oia ka mea i hala'i.

A hala ka puupuu a Ihuanu, e waiho koke ae ana o Aiwohikupua i kana puupuu, ku no i ka houpo, hula ma ke kua; ia manawa, kaikai ae la o Aiwohikupua i ke kanaka me kona lima, a kowali ae la ia Ihuanu imua o ke anaina, a kiola aku la i waho o ka aha, a lanakila iho la o Aiwohikupua maluna o Ihuanu uwauwa aku la ka pihe me ka hui o ka aha i ka poe makaikai.

A make iho la o Ihuanu, hele mai la kona mau hoa, e waiho ana, na mea hoi nana i olelo mai e hooki ka hakaka, me ka ninau iho, "E Ihuanu! ua hiki anei i ko ai i ao oleia ia makou ke hoola ia oe, e hakaka hou me kela kanaka ikaika lua ole?" Oia ke olelo henehene a kona mau hoa.

As the host were crowding about the dead body of their champion and wailing, Aiwohikupua came and cut off Cold-nose's head with the man's own war club[34] and threw it contemptuously to his followers; thus was his prayer fulfilled. This ended, Aiwohikupua left the company, got aboard the canoe, and departed; and the report of the deed spread through Kohala, Hamakua, and all around Hawaii.

They sailed and touched at Honokaape at Waipio, then came off Paauhau and saw a cloud of dust rising landward. Aiwohikupua asked his counsellor, "Why is that crowd gathering on land? Perhaps it is a boxing match; let us go again to look on!"

His counsellor answered, "Break off that notion, for we are not taking this journey for boxing contests, but to seek a wife."

Said Aiwohikupua to his counsellor, "Call to the steersman to turn the canoe straight ashore to hear what the crowd is for." The chief's wish was obeyed, they went alongside the cliff and asked the women gathering shellfish, "What is that crowd inland for?"

The women answered, "They are standing up to a boxing match, and whoever is the strongest, he will be sent to box with the Kauai man who fought here with Cold-nose and killed Cold-nose; that is what all the shouting is about."

So Aiwohikupua instantly gave orders to anchor the canoe, and Aiwohikupua landed with his counsellor and the two steersmen, and they went up to the boxing match; there they stood at a distance watching the people.

Then came one of the natives of the place to where they stood and Aiwohikupua asked what the people were doing, and the man answered as the women had said.

Aiwohikupua said to the man, "You go and say I am a fellow to have some fun with the boxers, but not with anyone who is not strong."

The man answered, "Haunaka is the only strong one in this crowd, and he is to be sent to Kohala to fight with the Kauai man."

Said Aiwohikupua, "Go ahead and tell Haunaka that we two will have some fun together."

When the man found Haunaka, and Haunaka heard these words, he clapped his hands, struck his chest, and stamped his feet, and beckoned to Aiwohikupua to come inside the field, and Aiwohikupua came, took off his cape,[35] and bound it about his waist.

I ka lehulehu e lulumi ana no ka make o Ihuanu ko lakou Pukaua, a e uwe ana hoi, hele aku la o Aiwohikupua, a oki ae la i ke poo o Ihuanu, a me ka laau palau a Ihuanu, a kiola aku la i kona mau hookele, oia ka hooko hope loa ana o kana pule. A pau keia mau mea, haalele o Aiwohikupua i ka aha, a hoi aku la a kau iluna o na waa, a holo aku la, kui aku la ka lono o keia make a puni o Kohala, Hamakua, a puni o Hawaii.

Holo aku la lakou nei a kau i Honokaape, ma Waipio, mailaila aku a waho o Paauhau, nana ae la lakou e ku ana ka ea o ka lepo o uka, ninau aku la o Aiwohikupua i kona Kuhina, "Heaha la kela lehulehu e paapu mai nei o uka? He mokomoko no paha? Ina he aha mokomoko kela, e hele hou kaua e makaikai."

Olelo aku la kona Kuhina, "Ua oki ia manao ou, no ka mea, aole he huakai mokomoko ka kaua i hele mai nei, he huakai imi wahine ka kaua."

I mai o Aiwohikupua i ke Kuhina, "Kaheaia aku na hookele, e hooponopono ae na waa a holo pololei aku i ke awa, i lohe aku kakou i kela lehulehu." A hookoia ko ke Alii makemake, a holo aku lakou a malalo o ka pali kahakai, ninau aku la i na wahine e kuiopihi ana, "Heaha kela lehulehu o uka?"

Hai mai la na wahine ia lakou, "He aha hookuku mokomoko, a o ka mea oi o ka ikaika, alaila, oia ke hoounaia e hele e kuikui me ke kanaka Kauai i hakaka mai nei me Ihuanu, a make mai nei ua o Ihuanu; oia ia pihe e uwa ala."

A no keia mea, kena koke ae la o Aiwohikupua e hekau na waa, a lele aku la o Aiwohikupua, o kona Kuhina aku me na hookele elua, pii aku la lakou nei a hiki i ka aha mokomoko, aia nae lakou ma kahi kaawale mai e nana ana i ka aha.

Alaila, hele mai la kekahi kamaaina ma ko lakou nei wahi e noho ana, ninau aku la o Aiwohikupua i ka hana a ka aha, haiia mai la e like me ka olelo a kela mau wahine i olelo ai.

Olelo aku la o Aiwohikupua i kahi kamaaina, "E hele oe a olelo aku, owau kekahi e lealea me kela poe, aole nae e lealea me ka poe ikaika ole."

I mai la ua wahi kamaaina nei, "Hookahi no ikaika o keia aha o Haunaka, a oia ke hoounaia ana i Kohala, e hakaka me ke kanaka Kauai."

Olelo aku la o Aiwohikupua, "E hele koke oe, a olelo aku ia Haunaka e lealea maua."

A hiki aku ua wahi kanaka kamaaina nei a halawai me Haunaka; a lohe o Haunaka i keia mau olelo, lulu iho la oia i kona mau lima, paipai ae la i ka umauma, keekeehi na wawae, a peahi mai la ia Aiwohikupua e hele aku iloko o ka aha, a hele aku la o Aiwohikupua, a wehe ae la i kona kihei, a kaei ae la ma kona puhaka.

When Aiwohikupua was on the field he said to Haunaka, "You can never hurt the Kauai boy; he is a choice branch of the tree that stands upon the steep."[36]

As Aiwohikupua was speaking a man called out from outside the crowd, who had seen Aiwohikupua fighting with Cold-nose, "O Haunaka and all of you gathered here, you will never outdo this man; his fist is like a spear! Only one blow at Cold-nose and the fist went through to his back. This is the very man who killed Cold-nose."

Then Haunaka seized Aiwohikupua's hand and welcomed him, and the end of it was they made friends and the players mixed with the crowd, and they left the place; Aiwohikupua's party went with their friends and boarded the canoes, and went on and landed at Laupahoehoe.

Ia Aiwohikupua ma ka aha, olelo aku la oia imua o Haunaka, "Aole e eha ke keiki Kauai ia oe, he lala kamahele no ka laau ku i ka pali."

Ia manawa a Aiwohikupua e kamailio ana no keia mau mea, kahea mai la mawaho o ka aha he wahi kanaka i ike i ka hakaka ana a Aiwohikupua me Ihuanu, "E Haunaka, a me ka aha, aole oukou e pakele i keia kanaka, ua like ka puupuu o keia kanaka me ka pololu, hookahi no kui ia Ihuanu, hula pu ka puupuu ma ke kua, a o ke kanaka no keia i make mai nei o Ihuanu."

Ia manawa, lalau mai la o Haunaka i na lima o Aiwohikupua, a aloha mai la oia, a o ka pau no ia, hoaikane laua, hui ka aha. A haalele lakou ia wahi, hele pu aku la o Aiwohikupua ma me ke aikane a kau lakou la ma na waa, a holo aku la a pae i Laupahoehoe.

CHAPTER VI

In Chapter V of this story we have seen how Aiwohikupua got to Laupahoehoe. Here we shall say a word about Hulumaniani, the seer who followed Laieikawai hither from Kauai, as described in the first chapter of this story.

On the day when Aiwohikupua's party left Paauhau, at Hamakua, on the same day as he sailed and came to Laupahoehoe, the prophet foresaw it all on the evening before he arrived, and it happened thus:

That evening before sunset, as the seer was sitting at the door of the house, he saw long clouds standing against the horizon where the signs in the clouds appear, according to the soothsayers of old days even until now.

Said the seer, "A chief's canoe comes hither, 19 men, 1 high chief, a double canoe."

The men sitting with the chief started up at once, but could see no canoe coming. Then the people with him asked, "Where is the canoe which you said was a chief's canoe coming?"

Said the prophet, "Not a real canoe; in the clouds I find it; tomorrow you will see the chief's canoe."

A night and a day passed; toward evening he again saw the cloud rise on the ocean in the form which the seer recognized as Aiwohikupua's—perhaps as we recognize the crown of any chief that comes to us, so Aiwohikupua's cloud sign looked to the seer.

When the prophet saw that sign he arose and caught a little pig and a black cock, and pulled a bundle of *awa* root to prepare for Aiwohikupua's coming.

The people wondered at his action and asked, "Are you going away that you make these things ready?"

The seer said, "I am making ready for my chief, Aiwohikupua; he is the one I told you about last evening; for he comes hither over the ocean, his sign is on the ocean, and his mist covers it."

As Aiwohikupua's party drew near to the harbor of Laupahoehoe, 20 peals of thunder sounded, the people of Hilo crowded together, and as soon as it was quiet all saw the double canoe coming to land carrying above it the taboo sign[37] of a chief. Then the seer's prediction was fulfilled.

MOKUNA VI

(Ma ka Mokuna V o keia Kaao, ua ike kakou ua hiki aku a Aiwohikupua ma Laupahoehoe; maanei e kamailio iki kakou no Hulumaniani ka Makaula nana i ukali mai o Laieikawai, mai Kauai mai, ka mea i olelomuaia ma ka helu mua o keia Kaao.)

I ka la a Aiwohikupua ma i haalele ai ia Paauhau, ma Hamakua, i ka la hoi i holo mai ai a hiki i Laupahoehoe, ua ike mua aku ka Makaula i na mea a pau i kekahi ahiahi iho mamua o ko Aiwohikupua hiki ana ma Laupahoehoe, a penei kona ike ana:

I ua ahiahi la, mamua o ka napoo ana o ka la, e noho ana ka Makaula ma ka puka o ka hale, nana aku la oia i ke kuku o na opua ma ka nana ana i na ouli o ke ao, a like me ka mea mau i ka poe kilokilo mai ka wa kahiko mai a hiki i keia manawa.

I aku la ua Makaula nei, " He waa Alii hoi keia e holo mai nei, he umikumamaiwa kanaka, hookahi Alii Nui, he mau waa kaulua nae."

Ia manawa, puiwa koke ae la ka lehulehu e noho pu ana me ka Makaula, a nana aku la aole he mau waa holo mai; nolaila, ninau aku la ka poe me ia, "Auhea hoi na waa au i olelo mai nei he mau waa Alii? "

Olelo aku ka Makaula, "Aole he mau waa maoli, ma ka opua ka'u ike ana aku la, apopo e ike kakou he waa Alii."

Ia po a ao ae, mahope o ka auina la, ike hou aku la oia i ke ku a ka punohu i ka moana, ma ka hoailona i ku ia Aiwohikupua e like me ka mea i maa i ua Makaula nei. (E like paha me ka ike ana i ke Kalaunu Moi o kela Alii keia Alii ke hiki mai io kakou nei, pela paha ka maopopo ana o ko Aiwohikupua punohu i ikeia e ua Makaula nei.)

A no ka ike ana o ka Makaula i kela hoailona, ku ae la oia a hopu he wahi puaa, he moa lawa, me ka puawa, e hoomakaukau ana no ka hiki mai o Aiwohikupua.

A no keia hana a ka Makaula, he mea haohao loa ia i ko lakou poe, me ka ninau aku, " E hele ana oe e hoomakaukau nei keia ukana au? "

Hai mai la ka Makaula, " E hoomakaukau mua ana wau no ka hiki mai o kuu Alii o Aiwohikupua, oia kela mea a'u i olelo aku ai ia oukou i ke ahiahi nei, nolaila, eia oia ke holo mai nei i ka moana, nona kela kualau i ka moana, a me keia noe e uhi nei."

A kokoke o Aiwohikupua ma i ke awa pae o Laupahoehoe, ia manawa ke kui ana o na hekili he iwakalua, pili pu na kanaka o Hilo nokeia mea, a i ka mao ana ae, ike aku la na mea a pau i keia kaulua e holo mai ana a pae i ke awa, me ka puloulou Alii iluna o na waa, alaila, maopopo ae la ka wanana a ka Makaula

When the canoe came to land the seer was standing at the landing; he advanced from Kaiwilahilahi, threw the pig before the chief, and prayed in the name of the gods of Aiwohikupua, and this was his prayer:

"O Heavens, Lightning, and Rain; O Air, Thunder, and Earthquake; O gods of my chief, my beloved, my sacred taboo chief, who will bury these bones! Here is a pig, a black cock, *awa*, a priest, a sacrifice, an offering to the chief from your servant here; look upon your servant, Hulumaniani; bring to him life, a great life, a long life, to live forever, until the staff rings as he walks, until he is dragged upon a mat, until the eyes are dim.[38] Amen, it is finished, flown away."

As the chief listened to the prophet's prayer, Aiwohikupua recognized his own prophet, and his heart yearned with love toward him; for he had been gone a long while; he could not tell how long it was since he had seen him.

As soon as the prayer was ended, Aiwohikupua commanded his counsellor to "present the seer's gifts to the gods."

Instantly the seer ran and clasped the chief's feet and climbed upward to his neck and wept, and Aiwohikupua hugged his servant's shoulders and wailed out his virtues.

After the wailing the chief asked his servant: "Why are you living here, and how long have you been gone?"

The servant told him all that we have read about in former chapters. When the seer had told the business on which he had come and his reason for it, that was enough. Then it was the seer's turn to question Aiwohikupua, but the chief told only half the story, saying that he was on a sight-seeing tour.

The chief stayed with the seer that night until at daybreak they made ready the canoe and sailed.

They left Laupahoehoe and got off Makahanaloa when one of the men, the one who is called the counsellor, saw the rainbow arching over Paliuli.

He said to the chief: "Look! Where are you! See that rainbow arch? Laieikawai is there, the one whom you want to find, and there is where I found her.

Said Aiwohikupua: "I do not think Laieikawai is there; that is not her rainbow, for rainbows are common to all rainy places. But let us wait until it is pleasant and see whether the rainbow is there then; then we shall know it is her sign.

I na waa e holo mai ana a pae, ku ana ka Makaula i ke awa, mai luna mai o Kaiwilahilahi, hahau iho la ka Makaula i ka puaa imua o ke Alii, a pule aku la oia ma ka inoa o na Akua o Aiwohikupua, a eia kana pule.

"E Lanipipili, e Lanioaka, e Lanikahuliomealani, e Lono, e Hekilikaakaa, e Nakoloailani. E na Akua o kuu Alii, kuu milimili, kuu ihi kapu, ka mea nana e kalua keia mau iwi. Eia ka puaa, ka moa lawa, ka awa, he makana, he mohai, he kanaenae i ke Alii na ka oukou kauwa nei, e ike i ka oukou kauwa ia Hulumaniani homai he ola, i ola nui, i ola loa, a kau i ka puaneane, a kani koo, a palalauhala, a haumakaiola, amama, ua noa, lele wale aku la."

Ia manawa a ke Alii e hoolohe ana i ka pule a ka Makaula, ike mai la o Aiwohikupua, o kana Makaula keia, ua mokumokuahua ka manawa o ke Alii i ke aloha i kana kauwa, no ka mea, ua loihi ka manawa o ka nalo ana, aole no hoi i ikeia ka manawa i nalo ai.

A pau ka pule ana a ua Makaula nei, kena koke ae ana o Aiwohikupua i kona Kuhina, "E haawi na makana a ka Makaula na na Akua."

Lele koke aku la ka Makaula a hopu i na wawae o ke Alii, a kau iho la iluna o ka a–i, a uwe iho la; a o Aiwohikupua hoi, apo aku la ma na poohiwi o kana kauwa, a uwe helu iho la.

A pau ka uwe ana, ninau iho la ke Alii i kana kauwa, " Heaha kou mea i hiki mai ai a noho ianei; a pehea ka loihi o kou hele ana."

Hai aku la ke kauwa e like me ka kakou heluhelu ana ma na Mokuna mua. Ia manawa a ka Makaula i olelo aku ai i ke Alii i na kumu a me na kuleana o kona hele ana, a pau ia. Alaila, na ka Makaula ka ninau hope ia Aiwohikupua; aka hoi, ma ka paewaewa o ka ke Alii olelo ana, me ka olelo aku, e huakai kaapuni kana.

Walea iho la ke Alii me ka Makaula ia po a wanaao, hoo makaukau na waa, a holo aku la.

Holo aku la lakou mai Laupahoehoe aku a hiki lakou i waho o Makahanaloa, nana aku la ua wahi kanaka nei (ka mea i kapaia he Kuhina), i ka pio mai a ke anuenue iuka o Paliuli.

Olelo aku la oia i ke Alii, "E! auhea oe? E nana oe i kela anuenue e pio mai la, aia ilaila o Laieikawai, ka mea a kaua e kii nei, a malaila no kahi i loaa ai ia'u."

Olelo aku la o Aiwohikupua, "Ke manao nei wau aole kela o Laieikawai, aole no nona kela anuenue, no ka mea, he mea mau no ia no na wahi ua a pau, he pio no ke anuenue. Nolaila, ke noi aku nei wau ia oe, e kali kaua a ike ia mai ka malie ana, a ikeia aku ka pio mai o ke anuenue iloko o ka manawa malie, alaila maopopo nona kela hoailona."

At the chief's proposal they anchored their canoes in the sea, and Aiwohikupua went up with his counsellor to Kukululaumania to the houses of the natives of the place and stayed there waiting for pleasant weather. After four days it cleared over Hilo; the whole country was plainly visible, and Panaewa lay bare.

On this fourth day in the early morning Aiwohikupua awoke and went out of the house, lo! the rainbow arching where they had seen it before; long the chief waited until the sun came, then he went in and aroused his counsellor and said to him: "Here! perhaps you were right; I myself rose early while it was still dark, and went outside and actually saw the rainbow arching in the place you had pointed out to me, and I waited until sunrise—still the rainbow! And I came in to awaken you."

The man said: "That is what I told you; if we had gone we should have been staying up there in Paliuli all these days where she is."

That morning they left Makahanaloa and sailed out to the harbor of Keaau.

They sailed until evening, made shore at Keaau and saw Kauakahialii's houses standing there and the people of the place out surf riding. When they arrived, the people of the place admired Aiwohikupua as much as ever.

The strangers remained at Keaau until evening, then Aiwohikupua ordered the steersmen and rowers to stay quietly until the two of them returned from their search for a wife, only they two alone.

At sunset Aiwohikupua caught up his feather cloak and gave it to the other to carry, and they ascended.

They made way with difficulty through high forest trees and thickets of tangled brush, until, at a place close to Paliuli, they heard the crow of a cock. The man said to his chief: "We are almost out."

They went on climbing, and heard a second time the cock crow (the cock's second crow this). They went on climbing until a great light shone.

The man said to his chief, "Here! we are out; there is Laieikawai's grandmother calling together the chickens as usual." [39]

Asked Aiwohikupua, "Where is the princess's house?"

Said the man, "When we get well out of the garden patch here, then we can see the house clearly."

A ma keia olelo a ke Alii, hekau iho la na waa o lakou i ke kai, pii aku la o Aiwohikupua me kona Kuhina a hiki i Kukululaumania, ma ke kauhale o na kamaaina, a noho iho la malaila e kali ana no ka malie o ka ua. A hala na la eha malaila, haalele loa ka malie o Hilo, ike maopopoia aku la ke kalae ana mai o ka aina, a waiho wale mai o Panaewa.

I ka eha o ka la, i ke kakahiaka nui, ala ae la o Aiwohikupua, a puka aku la mawaho o ka hale, aia hoi, e pio mai ana no ke anuenue i kahi a laua i ike mua ai, kakali, loihi iho la ke Alii a hiki i ka puka ana o ka la, hoi aku la a kona Kuhina aia kela e hiamoe ana, hooala aku la, me ka i aku i ke Kuhina, "E! pono io paha kau e olelo nei, ia'u no kakahiaka poeleele, ala e aku nei no wau iwaho, ike aku nei no au, e pio mai ana ke anuenue i kahi no au i kuhikuhi ai ia'u, i ke kali mai la no wau a puka ka la, aia no ke mau la ke anuenue, hoi mai la wau hoala aku nei ia oe."

Olelo aku la ua wahi kanaka nei, "O ka'u ia e olelo aku ana ia oe, e holo kakou, i na paha aia kakou i uka o Paliuli kahi i noho ai i keia mau la."

Ia kakahiaka, haalele lakou ia Makahanaloa, holo waho na waa o lakou, o Keaau ke awa.

Ia holo ana o lakou a ahiahi, pae lakou i Keaau, nana aku la lakou e ku mai ana no na hale o Kauakahialii ma, e heenalu mai ana no hoi na kamaaina; a hiki lakou, mahalo mai la na kamaaina no Aiwohikupua e like me kona ano mau.

Noho malihini iho la lakou ia Keaau, a ahiahi, kauoha mua iho la o Aiwohikupua i na hookele a me na hoewaa, e noho malie a hoi mai laua mai ka laua huakai imi wahine mai, oiai o lakou wale no.

I ka napoo ana o ka la, hopu aku la o Aiwohikupua i kona aahu Ahuula, a haawi aku la i kahi kanaka, a pii aku la.

Pii aku la laua iloko o na ululaau loloa, i ka hihia paa o ka nahelehele, me ka luhi, a hiki laua ma kahi e kokoke ana i Paliuli, lohe laua i ka leo o ka moa. I aku la kahi kanaka i ke Alii, "Kokoke puka kaua."

Hoomau aku la no laua i ka pii a lohe hou laua i ka leo o ka moa (o ka moa kua-lua ia). Hoomau aku laua i ka pii a hiki i ka mala-malama loa ana.

I aku la kahi kanaka i ke Alii, "E! puka kaua, aia ke kupuna-wahine o Laieikawai ke houluulu mai la i na moa, e like me kana hana mau."

Ninau aku la o Aiwohikupua, "Auhea ka hale o ke Alii Wahine?"

I aku la kahi kanaka, "Aia a puka lea aku kaua iwaho o ka ma-hinaai nei la, alaila, ike maopopo leaia aku ka hale."

When Aiwohikupua saw that they were approaching Laieikawai's house, he asked for the feather cloak to hold in his hand when they met the princess of Paliuli.

The garden patch passed, they beheld Laieikawai's house covered with the yellow feathers of the *oo* bird, as the seer had seen in his vision from the god on Kauwiki.

When Aiwohikupua saw the house of the princess of Paliuli, he felt strangely perplexed and abashed, and for the first time he felt doubtful of his success.

And by reason of this doubt within him he said to his companion, "Where are you? We have come boldly after my wife. I supposed her just an ordinary woman. Not so! The princess's house has no equal for workmanship; therefore, let us return without making ourselves known."

Said his counsellor, "This is strange, after we have reached the woman's house for whom we have swum eight seas, here you are begging to go back. Let us go and make her acquaintance, whether for failure or success; for, even if she should refuse, keep at it; we men must expect to meet such rebuffs; a canoe will break on a coral reef."[40]

"Where are you?" answered Aiwohikupua. "We will not meet the princess, and we shall certainly not win her, for I see now the house is no ordinary one. I have brought my cloak wrought with feathers for a gift to the princess of Paliuli and I behold them here as thatch for the princess's house; yet you know, for that matter, even a cloak of feathers is owned by none but the highest chiefs; so let us return." And they went back without making themselves known.

A maopopo ia Aiwohikupua, ke kokoke hiki o laua i ka hale o Laieikawai, nonoi aku la oia e haawi mai kahi kanaka i ka ahuula, i paa iho ai o Aiwohikupua ia mea ma kona lima, a hiki i ko laua launa ana me ke Alii wahine o Paliuli.

A hala ka mahinaai, ike aku la laua i ka hale o Laieikawai, ua uhiia me no hulu melemele o ka Oo, e like me ka alelo a ke akua i ka Makaula, ma ka hihio iluna o Kauwiki.

Ia Aiwohikupua e nana ana i ka hale o ke Alii wahine o Paliuli, he mea e ke kahaha a me ka hilahila, ia manawa ka hoomaka ana o ko Aiwohikupua kanalua ana.

A no ke kanalua i loaa ia Aiwohikupua, olelo aku oia i kona kokoolua, "Auhea oe, ua hele mai nei kaua me ka manao ikaika no kuu wahine, kuhi iho nei wau, he wahine a lohe mai i ke ao, aole ka! i ike aku nei ka hana i ka hale o ke Alii Wahine, aole no ona lua, nolaila, ano e hoi kaua me ka launa ole."

I mai la kona Kuhina, "He mea kupanaha, a hiki ka hoi kaua i ka hale o ko wahine, ka kaua mea i au mai nei i keia mau kai ewalua, eia ka hoi he koi kau e hoi; e hele no kaua a launa, aia mai ilaila ka nele a me ka loaa; no ka mea, ina no paha ia e hoole mai, hoomano aku no, ua akaka no he waa naha i kooka ko kaua, ko ke kane."

"Auhea oe?" Wahi a Aiwohikupua, "Aole e hiki ia kaua ke hele e halawai me ke Alii wahine, a aole no hoi e loaa; no ka mea, ke ike nei wau, ua ano e loa ka hale. Ua lawe mai nei au i ko'u ahuula, i makana e haawi aku ai i ke Alii wahine e Paliuli nei; aka, ke nana aku nei wau o ke pili iho la ia o ka hale o ke Alii; no ka mea, ua ike no oe, o keia mea, he ahuula aole ia e loaa i na mea e ae, i na Alii aimoku wale no e loaa'i, nolaila, e hoi kaua." O ka hoi iho la no ia me ka launa ole.

CHAPTER VII

When Aiwohikupua and his companion had left Paliuli they returned and came to Keaau, made the canoe ready, and at the approach of day boarded the canoe and returned to Kauai.

On the way back Aiwohikupua would not say why he was returning until they reached Kauai; then, for the first time, his counsellor knew the reason.

On the way from Keaau they rested at Kamaee, on the rocky side of Hilo, and the next day left there, went to Humuula on the boundary between Hilo and Hamakua; now the seer saw Aiwohikupua sailing over the ocean.

After passing Humuula they stopped right off Kealakaha, and while the chief slept they saw a woman sitting on the sea cliff by the shore.

When those on board saw the woman they shouted, "Oh! what a beautiful woman!"

At this Aiwohikupua started up and asked what they were shouting about. They said, "There is a beautiful woman sitting on the sea cliff." The chief turned his head to look, and saw that the stranger was, indeed, a charming woman.

So the chief ordered the boatmen to row straight to the place where the woman was sitting, and as they approached they first encountered a man fishing with a line, and asked, "Who is that woman sitting up there on the bank directly above you?"

He answered, "It is Poliahu, Cold-bosom."

As the chief had a great desire to see the woman, she was beckoned to; and she approached with her cloak all covered with snow and gave her greeting to Aiwohikupua, and he greeted her in return by shaking hands.

After meeting the stranger, Aiwohikupua said, "O Poliahu, fair mistress of the coast, happily are we met here; and therefore, O princess of the cliff, I wish you to take me and try me for your husband, and I will be the servant under you; whatever commands you utter I will obey. If you consent to take me as I beseech you, then come on board the canoe and go to Kauai. Why not do so?"

The woman answered, "I am not mistress of this coast. I come from inland; from the summit of that mountain, which is clothed in a white garment like this I am wearing; and how did you find out my name so quickly?"

MOKUNA VII

Ia Aiwohikupua ma i haalele ai ia Paliuli, hoi aku la laua a hiki i Keaau, hoomakaukau na waa, a ma ia wanaao, kau maluna o na waa, a hoi i Kauai.

Ma ia hoi ana, aole nae i hai aku o Aiwohikupua i kekahi kumu o ka hoi ana, aia i ka hiki ana i Kauai, ma keia hoi ana, akahi no a ike kona Kuhina i ke kumu.

Ma keia holo ana mai Keaau mai, a kau i Kamaee, ma Hilopaliku, a ma kekahi la ae, haalele lakou ia laila, hiki lakou i Humuula, ma ka palena o Hilo, me Hamakua, ia manawa ka ike ana mai a ka Makaula ia Aiwohikupua e holo ana i ka moana.

A hala hope o Humuula ia lakou, hiki lakou mawaho pono o Kealakaha, ike mai la lakou nei i keia wahine e noho ana i ka pali kahakai, e hiamoe ana nae ke Alii ia manawa.

Ia lakou i ike aku ai i kela wahine, hooho ana lakou iluna o na waa, "E! ka wahine maikai hoi!"

A no keia, hikilele ae la ka hiamoe o Aiwohikupua, ninau ae la i ka lakou mea e walaau nei, haiia aku la, "He wahine maikai aia ke noho mai la i ka pali." Alawa ae la ke Alii, a ike aku la he mea e o ka wahine maikai.

A no keia mea, kauoha ae la ke Alii i na hoewaa e hoe pololei aku ma kahi a ka wahine e noho mai ana, a holo aku la a kokoke, halawai mua iho la lakou me ke kanaka e paeaea ana, ninau aku la, "Owai kela wahine e noho mai la iluna o ka pali maluna pono ou?"

Haiia mai la, "O Poliahu."

A no ka manao nui o ke Alii e ike i kela wahine, peahiia aku la, a iho koke mai la kela me kona aahukapa i hoopuniia i ka hau, a haawi mai la i kona aloha ia Aiwohikupua, a aloha aku la no hoi ke Alii kane i kona aloha ma ka lululima ana.

Ia laua e halawai malihini ana, i aku o Aiwohikupua "E Poliahu e! E ka wahine maikai o ka pali, pomaikai wale wau ia oe ma ko kaua halawai ana iho nei, a no aila, e ke Alii wahine o ka pali nei, ke makemake nei wau e lawe oe ia'u i kane hoao nau, a e noho kanaka lawelawe aku malalo ou, ma kau mau olelo e olelo ai, a malaile wale no wau. Ina hoi e ae oe e lawe ia'u e like me ka'u e noi aku nei ia oe, alaila, e kau kaua maluna o na waa, a holo aku i Kauai, a pehea ia?"

I mai la ka wahine, "Aole wau he wahine no keia pali, no uka lilo mai wau, mai ka piko mai o kela mauna, e aahu mau ana i na kapa keokeo e like me keia kapa a'u e aahu aku nei. A pehea la i hikiwawe ai ka loaa ana o ko'u inoa ia oe e ke Alii?"

Said Aiwohikupua, "This is the first I knew about your coming from the White Mountain, but we found out your name readily from that fisherman yonder."

"As to what the chief desires of me," said Poliahu, "I will take you for my husband; and now let me ask you, are you not the chief who stood up and vowed in the name of your gods not to take any woman of these islands from Hawaii to Kauai to wife—only a woman who comes from Moaulanuiakea? Are you not bethrothed to Hinaikamalama, the famous princess of Hana? After this trip around Hawaii, then are you not returning for your marriage? And as to your wishing our union, I assure you, until you have made an end of your first vow it is not my part to take you, but yours to take me with you as you desire."

At Poliahu's words Aiwohikupua marveled and was abashed; and after a while a little question escaped him: "How have you ever heard of these deeds of mine you tell of? It is true, Poliahu, all that you say; I have done as you have described; tell me who has told you."

"No one has told me these things, O chief; I knew them for myself," said the princess; "for I was born, like you, with godlike powers, and, like you, my knowledge comes to me from the gods of my fathers, who inspire me; and through these gods I showed you what I have told you. As you were setting out at Humuula I saw your canoe, and so knew who you were."

At these words Aiwohikupua knelt and did reverence to Poliahu and begged to become Poliahu's betrothed and asked her to go with him to Kauai.

"We shall not go together to Kauai," said the woman, "but I will go on board with you to Kohala, then I will return, while you go on."

Now, the chiefs met and conversed on the deck of the canoe.

Before setting out the woman said to Aiwohikupua and his companion, "We sail together; let me be alone, apart from you two, fix bounds between us. You must not touch me, I will not touch you until we reach Kohala; let us remain under a sacred taboo;" and this request pleased them.

As they sailed and came to Kohala they did not touch each other.

Olelo aku la o Aiwohikupua, "Akahi no wau a maopopo no Maunakea mai oe, a ua loaa koke kou inoa ia makou ma ka haiia ana e kela kanaka paeaea."

"A no kau noi e ke Alii," wahi a Poliahu, "E lawe wau ia oe i kane na'u, a nolaila, ke hai aku nei wau ia oe, me ka ninau aku; aole anei o oe ke Alii i ku iluna a hoohiki ma ka inoa o kou mau Akua, aole oe e lawe i hookahi wahine o keia mau mokupuni, mai Hawaii nei, a Kauai; aia kau wahine lawe noloko mai o Moaulanuiakea? Aole anei oe i hoopalau me Hinaikamalama, ke kaikamahine Alii kaulana o Hana? A pau ko huakai kaapuni ia Hawaii nei, alaila, hoi aku a hoao olua? A no kau noi mai e lawe kaua ia kaua i mau mea hoohui nolaila, ke hai aku nei wau ia oe; aia a hoopau oe i kau hoohiki mua, alaila, aole na'u e lawe ia oe, nau no e lawe ia'u a hui kaua e like me kou makemake."

A no keia olelo a Poliahu, pili pu iho la ko Aiwohikupua manao me ke kaumaha no hoi; a liuliu hoopuka aku la o Aiwohikupua i wahi ninau pokole penei, "Pehea la oe i ike ai, a i lohe ai hoi no ka'u mau hana au e hai mai nei? He oiaio, e Poliahu e, o na mea a pau au e olelo mai nei, ua hana wau e like me ia nolaila, e hai mai i ka mea nana i olelo aku ia oe."

"Aole o'u mea nana i hai mai i keia mau mea, e ke Alii kane, no'u iho no ko'u ike," wahi a ke Alii wahine, "no ka mea, ua hanau kupuaia mai wau e like me oe, a ua loaa no ia'u ka ike mai ke Akua mai o ko'u mau kupuna a hooili ia'u, e like me oe, a na ia Akua wau i kuhikuhi mai e like me ka'u e olelo nei ia oukou. Ia oukou no e holo mai ana i Humuula, ua ike wau nou na waa, a pela wau i ike ai ia oe."

A no keia olelo, kukuli iho la o Aiwohikupua, a hoomaikai aku la imua o Poliahu, me ke noi aku e lilo ia i kane hoopalau na Poliahu, me ke noi aku e holo pu i Kauai.

"Aole kaua e holo pu i Kauai," wahi a ka wahine, "aka, e kau wau me oukou a Kohala, hoi mai wau, alaila hoi oukou."

Mai ka hoomaka ana e halawai na'lii a hiki i ka pau ana o na olelo a laua, iluna no o na waa keia mau kamailio ana.

Mamua o ka holo ana, olelo aku ka wahine ia Aiwohikupua, "Ke holo pu nei kakou, e hookaawale mai ko'u wahi, kaawale aku ko olua wahi, aole o na kanaka, ua akaka ko lakou wahi, mai hoopa mai oukou ia'u, aole hoi au e hoopa ia oukou a hiki wale i Kohala, e noho maluhia loa kakou a pau." A ua maikai ia mea imua o lakou.

Ia holo ana o lakou a hiki i Kohala, aole i hanaia kekahi mea iho iwaena o lakou.

They reached Kohala, and on the day when Aiwohikupua's party left, Poliahu took her garment of snow and gave it to Aiwohikupua, saying, "Here is my snow mantle, the mantle my parents strictly forbade my giving to anyone else; it was to be for myself alone; but as we are betrothed, you to me and I to you, therefore I give away this mantle until the day when you remember our vows, then you must seek me, and you will find me above on the White Mountain; show it to me there, then we shall be united."

When Aiwohikupua heard these things the chief's heart was glad, and his counsellor and the paddlers with him.

Then Aiwohikupua took out his feather cloak, brought it and threw it over Poliahu with the words, "As you have said to me before giving me the snow mantle, so do you guard this until our promised union."

When their talk was ended, at the approach of day, they parted from the woman of the mountain and sailed and came to Hana and met Hinaikamalama.

Ia lakou ma Kohala, a hiki i ka la i haalele ai o Aiwohikupua ma ia Kohala, lawe ae la o Poliahu i kona kapa hau, a haawi aku la ia Aiwohikupua me ka olelo aku, "O kuu kapa hau, he kapa i papa loaia e ko'u mau makua, aole e lilo i kekahi mea e ae, ia'u wale iho no; aka, no ko kaua lawe ana ia kaua i kane hoao oe na'u, a pela hoi wau ia oe, nolaila, ke haawi lilo aku nei wau i keia kapa, a hiki i kou la e manao mai ai ia'u ma na hoohiki a kaua, alaila, loaa kou kuleana e imi ae ai ia'u a loaa, iluna o Maunakea, alaila, hoike ae oe ia'u, alaila, hui kino kaua."

A lohe o Aiwohikupua i keia mau mea, alaila, he mea olioli nui loa ia i ko ke Alii kane naau, a me kona Kuhina, a me na kanaka hoewaa.

Ia manawa, kii aku la o Aiwohikupua i kona Ahuula, lawe mai la a hoouhi aku la ia Poliahu, me ka olelo aku, "E like me kau olelo ia'u mamua o kou haawi ana mai ia'u i ke kapa hau, pela no oe e malama ai a hiki i ko kaua hui ana e like me ke kauoha."

A pau ka laua kamailio ana i ka wanaao, hookaawale lakou i ka wahine noho mauna, a holo aku la a hiki i Hana, a halawai me Hinaikamalama.

CHAPTER VIII

When Aiwohikupua reached Hana, after parting with Poliahu at Kohala, his boat approached the canoe landing at Haneoo, where they had been before, where Hinaikamalama was living.

When Aiwohikupua reached the landing the canoe floated on the water; and as it floated there Hinaikamalama saw that it was Aiwohikupua's canoe; joyful was she with the thought of their meeting; but still the boat floated gently on the water.

Hinaikamalama came thither where Aiwohikupua and his men floated. Said the woman, "This is strange! What is all this that the canoe is kept afloat? Joyous was I at the sight of you, believing you were coming to land. Not so! Now, tell me, shall you float there until you leave?"

"Yes," answered Aiwohikupua.

"You can not," said the woman, "for I will order the executioner to hold you fast; you became mine at *konane* and our vows are spoken, and I have lived apart and undefiled until your return."

"O princess, not so!" said Aiwohikupua. "It is not to end our vow—that still holds; but the time has not come for its fulfillment. For I said to you, 'When I have sailed about Hawaii then the princess's bet shall be paid;' now, I went meaning to sail about Hawaii, but did not; still at Hilo I got a message from Kauai that the family was in trouble at home, so I turned back; I have stopped in here to tell you all this; and therefore, live apart, and on my next return our vow shall be fulfilled."

At these words of Aiwohikupua the princess's faith returned.

After this they left Hana and sailed and came to Oahu, and on the sea halfway between Oahu and Kauai he laid his command upon the oarsmen and the steersmen, as follows: "Where are you? I charge you, when you come to Kauai, do not say that you have been to Hawaii to seek a wife lest I be shamed; if this is heard about, it will be heard through you, and the penalty to anyone who tells of the journey to Hawaii, it is death, death to himself, death to his wife, death to all his friends; this is the debt he shall pay." This was the charge the chief laid upon the men who sailed with him to Hawaii.

MOKUNA VIII

A hiki o Aiwohikupua ma i Hana, mai Kohala aku mahope iho o ko lakou hookaawale ana ia Poliahu, ma ke awa pae waa o Haneoo ko lakou hiki mua ana, ma ko Hinaikamalama wahi e noho ana.

Ia Aiwohikupua nae i hiki aku ai ma kela awa pae waa, i ka moana no lakou i lana aku ai; a ia lakou e lana ana malaila, ike mai la o Hinaikamalama, o Aiwohikupua keia mau waa, mahamaha mai la ka wahine me ka manao e hele aku ana a halawai me ka wahine; aka, aia no lakou ke lana malie mai la i ka moana.

Hele mai o Hinaikamalama a ma kahi a Aiwohikupua ma e lana ana; I aku la ka wahine, "He mea kupanaha! heaha iho nei hoi keia o ka lana ana o na waa iloko o ke kai? Mahamaha mai nei keia i ka ike ana mai nei ia oukou, kainoa la hoi he holo mai a pae ae, aole ka! Nolaila, ke ninau aku nei wau ia oe; malaila no anei oukou e lana ai a holo aku?"

"Ae," wahi a Aiwohikupua.

"Aole oukou e hiki," wahi a ka wahine "no ka mea, e kauoha no wau i ka Ilamuku e hoopaa ia oe, ua lilo oe ia'u i ke konaneia, a ke waiho nei no ia hoohiki a kaua, a ua noho maluhia wau me ka malu loa a hiki i kou hoi ana mai la."

"E ke Alii Wahine, aole pela," wahi a Aiwohikupua, "aole au i hoopau i ka kaua hoohiki, ke mau nei no ia, aole no i hiki i ka manawa e hookoia ai ia hoohiki a kaua, no ka mea, ua hai mua aku wau ia oe, aia a puni o Hawaii ia'u, alaila, hookoia kou kumu pili e ke Alii wahine. Nolaila, holo aku nei wau me ka manao e puni o Hawaii, aole nae i puni, a Hilo no, loaa ae nei i ka uhai mai Kauai mai no ka pilikia o ko ka hale poe, nolaila, hoi mai nei; i kipa mai nei i ou la e hai aku no keia mau mea ia oe, a nolaila, e noho malu oe a hiki i kuu hoi hou ana mai, hookoia ka hoohiki."

A no keia olelo a Aiwohikupua, hoi mai la ka manao o ke Alii wahine, a like me mamua.

A pau keia mau mea, haalele lakou ia Hana, a holo mai lakou a hiki i Oahu nei, a mai anei aku a like a like o ka moana o Oahu nei, a me Kauai, hai aku la oia i kana olelo i na hoewaa, a me na hookele, penei: "Auhea oukou, ke hai aku nei wau i kuu olelo paa; ina i hiki kakou i Kauai, mai olelo oukou i Hawaii aku nei kakou i ka imi wahine, o lilo auanei ia i mea hoohilahila ia'u, i na e loheia ma keia hope aku, alaila, i loheia no ia oukou, a o ka uku o ka mea nana e hai keia olelo no ka holo ana i Hawaii, o ka makemake ka mea nana e olelo, make mai kana wahine, o ka ohi no ia o ka make a ka mea hoaikane mai." Oia ke kanawai paa a ke Alii i kau ai no ka poe i holo pu me ia i Hawaii.

Aiwohikupua reached Kauai at sunset and met his sisters. Then he spoke thus to his sisters: "Perhaps you wondered when I went on my journey, because I did not tell you my reason, not even the place where I was to go; and now I tell it to you in secret, my sisters, to you alone. To Hawaii I disappeared to fetch Laieikawai for my wife, after hearing Kauakahialii's story the day when his party returned here. But when I came there I did not get sight of the woman's face; I did not see Laieikawai, but my eyes beheld her house thatched with the yellow feathers of the *oo* bird, so I thought I could not win her and came back here unsuccessful. And as I thought of my failure, then I thought of you sisters,[41] who have won my wishes for me in the days gone by; therefore I came for you to go to Hawaii, the very ones to win what I wish, and at dawn let us rise up and go." Then they were pleased with their brother's words to them.

As Aiwohikupua talked with his sisters, his counsellor for the first time understood the reason for their return to Kauai.

The next day Aiwohikupua picked out fresh paddlers, for the chief knew that the first were tired out. When all was ready for sailing, that very night the chief took on board 14 paddlers, 2 steersmen, the 5 sisters, Mailehaiwale, Mailekaluhea, Mailelaulii, Mailepakaha, and the youngest, Kahalaomapuana, the chief himself, and his counsellor, 23 in all. That night, at the approach of day, they left Kauai, came to Puuloa, and there rested at Hanauma; the next day they lay off Molokai at Kaunakakai, from there they went ashore at Mala at Lahaina; and they left the place, went to Keoneoio in Honuaula, and there they stayed 30 days.

For it was very rough weather on the ocean; when the rough weather was over, then there was good sailing.

Then they left Honuaula and sailed and came to Kaelehuluhulu, at Kona, Hawaii.

As Aiwohikupua's party were on the way from Maui thither, Poliahu knew of their setting sail and coming to Kaelehuluhulu.

Then Poliahu made herself ready to come to wed Aiwohikupua; one month she waited for the promised meeting, but Aiwohikupua was at Hilo after Laieikawai.

A hiki lakou i Kauai, ma ka napoo ana o ka la, a halawai me na kaikuahine. Ia manawa ka hoopuka ana i olelo i kona mau kaikuahine, penei: "Ia'u i hele aku nei i ka'u huakai hele, ua haohao paha oukou, no ka mea, aole wau i hai aku ia oukou i ke kumu o ia hele ana, aole no hoi wau i hai aku i ka'u wahi e hele ai; a nolaila, ke hai malu aku nei wau ia oukou e o'u mau kaikuahine o kakou wale. I Hawaii aku nei makou i nalo iho nei, i kii aku nei wau ia Laieikawai i wahine mare (hoao) na'u, no ko'u lohe ana no ia Kauakahialii e olelo ana i ka la a lakou i hiki mai ai. I ka hele ana aku nei hoi, aole no hoi i kanamai a ke ano-e o ka wahine; aole nae au i ike aku ia Laieikawai; aka, o ka hale ka'u i ike maka aku, ua uhiia mai i ka hulu melemele o na manu Oo; nolaila, manao no au aole e loaa, hoi okoa mai nei me ka nele. A no ia manao o'u, aole e loaa ia'u, manao ae au ia oukou e na kaikuahine, ka poe no e loaa ai ko'u makemake i na la i hala, nolaila, kii mai nei au ia oukou e holo i Hawaii, o oukou no ka poe e loaa ai ko'u makemake, a ma keia wanaao, e ku kakou a e hele." Alaila, he mea maikai keia olelo a ko lakou kaikunane ia lakou.

Iloko o keia manawa a Aiwohikupua e olelo ana me na kaikuahine, akahi no a maopopo i kona Kuhina, oia ka ke kumu o ka hoi wikiwiki ana ia Kauai.

I kekahi la ae, wae ae la o Aiwohikupua i mau hoewaa hou, no ka mea, ua maopopo i ke Alii ua luhi na hoewaa mua; a makaukau ka holo ana, ia po iho, lawe ae la ke Alii he umikumamaha hoewaa, elua hookele, o na kaikuahine elima, o Mailehaiwale, o Mailekaluhea, o Mailelaulii, o Mailepakaha, a me ko lakou muli loa o Kahalaomapuana, o ke Alii a me kona Kuhina, he iwakalua-kumakolu ko lakou nui. I ka wanaao oia po, haalele lakou ia Kauai, hiki ma Puuloa, a mailaila aku a kau ma Hanauma, i kekahi la ae kau i Molokai, ma Kaunakakai; mailaila aku a pae i Mala, ma Lahaina; a haalele lakou ia wahi, hiki lakou i Keoneoio, ma Honuaula; a malaila i noho loihi ai ekolu anahulu.

No ka mea, ua nui ka ino ma ka moana, a pau na la ino, alaila, ua ikeia mai ka maikai o ka moana.

Ia manawa ko lakou haalele ana ia Honuaula, a holo aku la a hiki ma Kaelehuluhulu, ma Kona, Hawaii.

Ia Aiwohikupua ma i holo aku ai mai Maui aku a hiki i kela wahi, ua ike mua mai o Poliahu i ko lakou holo ana a me ka hiki ana i Kaelehuluhulu.

Nolaila, hoomakaukau mua o Poliahu ia ia no ka hiki aku o Aiwohikupua, alaila hoao; hookahi malama ke kali ano o Poliahu no ko laua hoao e like me ka laua hoohiki ana; aka, ua hala o Aiwohikupua ma Hilo, no ke kii no ia Laieikawai.

Then was revealed to Poliahu the knowledge of Aiwohikupua's doings; through her supernatural power she saw it all; so the woman laid it up in her mind until they should meet, then she showed what she saw Aiwohikupua doing.

From Kaelehuluhulu, Aiwohikupua went direct to Keaau, but many days and nights the voyage lasted.

At noon one day they came to Keaau, and after putting to rights the canoe and the baggage, the chief at once began urging his sisters and his counsellor to go up to Paliuli; and they readily assented to the chief's wish.

Before going up to Paliuli, Aiwohikupua told the steersmen and the paddlers, "While we go on our way to seek her whom I have so longed to see face to face, do you remain here quietly, doing nothing but guard the canoes. If you wait until this night becomes day and day becomes night, then we prosper; but if we come back to-morrow early in the morning, then my wishes have failed, then face about and turn the course to Kauai;" so the chief ordered.

After the chief's orders to the men they ascended half the night, reaching Paliuli. Said Aiwohikupua to the sisters: "This is Paliuli where Laieikawai is, your sister-in-law. See what you are worth."

Then Aiwohikupua took Mailehaiwale, the first born; she stood right at the door of Laieikawai's house, and as she stood there she sent forth a fragrance which filled the house; and within was Laieikawai with her nurse fast asleep; but they could no longer sleep, because they were wakened by the scent of Mailehaiwale.

And starting out of sleep, they two marveled what this wonderful fragrance could be, and because of this marvel Laieikawai cried out in a voice of delight to her grandmother:

LAIEIKAWAI: "O Waka! O Waka—O!"

WAKA: "Heigh-yo! why waken in the middle of the night?"

LAIEIKAWAI: "A fragrance is here, a strange fragrance, a cool fragrance, a chilling fragrance; it goes to my heart."

WAKA: "That is no strange fragrance; it is certainly Mailehaiwale, the sweet-smelling sister of Aiwohikupua, who has come to get you for his wife, you for the wife and he for the husband; here is the man for you to marry."

LAIEIKAWAI: "Bah! I will not marry him."[42]

When Aiwohikupua heard Laieikawai's refusal to take Aiwohikupua for her husband, then he was abashed, for they heard her refusal quite plainly.

I kekahi manawa, ku mai ia Poliahu ka ike no ka Aiwohikupua mau hana; ma ko Poliahu ano kupua keia ike ana, a no ia mea, waiho wale no iloko o ka wahine kona manao, aia a halawai laua, alaila, hoike aku i kana mea e ike nei no ka Aiwohikupua mau hana.

Ma keia holo ana a Aiwohikupua, mai Kaelehuluhulu aku, hiki mua lakou ma Keaau, aka, ua nui no na la, a me na po o keia hele ana.

I ke awakea o kekahi la, hiki aku lakou ma Keaau, a pau na waa i ka hooponopono, a me na ukana o lakou, ia wa no, hoolale koke ae ana ke Alii i na kaikuahine, a me kona Kuhina e pii i uka o Paliuli; a ua hooholo koke lakou ia manao o ke Alii.

Mamua o ko lakou pii ana i Paliuli, kauoha iho la o Aiwohikupua i na hookele, a me na hoewaa, "Eia makou ke hele nei i ka makou huakai hele, ka mea hoi a kuu manao i kau nui ai a halawai maka, e noho malie loa oukou, aia no ka oukou mea malama o na waa; i kali oukou a i ao keia po, a i po ka la apopo, alaila, ua waiwai makou; aka, i hoi kakahiaka mai makou i ka la apopo, alaila, ua nele no ka'u mea i manao ai, alaila, o Kauai ke alo, huli aku hoi." Oia ke kauoha a ke Alii.

A pau ke kauoha a ke Alii i na kanaka, pii aku la a like a like o ka po, hiki lakou i Paliuli. Olelo aku la o Aiwohikupua i na kaikuahine, "O Paliuli keia, eia ianei o Laieikawai, ko oukou kaikoeke, nolaila, imiia ka oukou pono."

Alaila, lawe ae la o Aiwohikupua ia Mailehaiwale, i ka hanau mua o lakou e like me ko lakou hanau ana. Ku iho la ma ka puka ponoi o ka hale o Laieikawai, ia Mailehaiwale e ku la ma ka puka o ka Halealii, kuu aku ana keia i ke ala, po oloko i ke ala, aia nae o Laieikawai me kona kahu ua pauhiaia e ka hiamoe nui; aka, aole nae e hiki ke hiamoe i kela manawa, no ka mea ua hoalaia e ke ala o Mailehaiwale.

Ia puoho ana ae o laua mai ka hiamoe, haohao ana laua nei i keia ala launa ole; a no keia haohao, kahea aku la o Laieikawai me ka leo oluolu i kona kupunawahine penei:

LAIEIKAWAI: "E Waka, e Waka—e."

WAKA: "E—o, heaha kau o ka po e ala nei?"

LAIEIKAWAI: "He ala, eia—la, he ala e wale no keia, he ala anuanu, he ala huihui, eia la i ka houpo i ka manawa o maua."

WAKA: "Aole no he ala e, o Mailehaiwale aku la na, o na kaikuahine aala o Aiwohikupua i kii mai la ia oe i wahine oe, a i wahine oe, a i kane ia; o ke kane ia moeia."

LAIEIKAWAI: "Ka! aole au e moe ia ia."

A lohe aku la o Aiwohikupua i ka hoole ana mai a Laieikawai, no ka makemake ole e lawe ia Aiwohikupua i kane mare, alaila, he mea e ka hilahila, no ka mea, ua lohe maopopo aku la lakou nei i ka hoole ana mai.

CHAPTER IX

After this refusal, then Aiwohikupua said to his counsellor, "You and I will go home and let my sisters stay up here; as for them, let them live as they can, for they are worthless; they have failed to gain my wish."

Said the counsellor, "This is very strange! I thought before we left Kauai you told me that your sisters were the only ones to get your wish, and you have seen now what one of them can do; you have ordered Mailehaiwale to do her part, and we have heard, too, the refusal of Laieikawai. Is this your sisters' fault, that we should go and leave them? But without her you have four sisters left; it may be one of them will succeed."

Said Aiwohikupua, "If the firstborn fails, the others perhaps will be worthless."

His counsellor spoke again, "My lord, have patience; let Mailekaluhea try her luck, and if she fails then we will go."

Now, this saying pleased the chief; said Aiwohikupua, "Suppose you try your luck, and if you fail, all is over."

Mailekaluhea went and stood at the door of the chief-house and gave out a perfume; the fragrance entered and touched the rafters within the house, from the rafters it reached Laieikawai and her companion; then they were startled from sleep.

Said Laieikawai to her nurse, "This is a different perfume, not like the first, it is better than that; perhaps it comes from a man."

The nurse said, "Call out to your grandmother to tell you the meaning of the fragrance."

Laieikawai called:

LAIEIKAWAI: "O Waka! O Waka—O!"

WAKA: "Heigh-yo! why waken in the middle of the night?"

LAIEIKAWAI: "Here is a fragrance, a strange fragrance, a cool fragrance, a chilling fragrance; it goes to my heart."

WAKA. "That is no strange fragrance, it is Mailekaluhea, the sweet-smelling sister of Aiwohikupua, who has come to make you his wife to marry him."

LAIEIKAWAI: "Bah! I will not marry him!"

Said Aiwohikupua to his counsellor, "See! did you hear the princess's refusal?"

MOKUNA IX

Mahope iho o ka manawa i hooleia ai ko ke Alii kane makemake; alaila, olelo aku la o Aiwohikupua i kona Kuhina, "E hoi kaua, a e noho na kaikuahine o'u iuka nei, a na lakou no e imi ae ko lakou wahi e noho ai, no ka mea, aole a lakou waiwai, ua nele ae la no ka mea i manaoia ai e loaa ia lakou."

I mai la kona Kuhina, "He mea kupanaha loa ia oe, kainoa, ua olelo oe ia'u mamua o ko kakou la i haalele ai ia Kauai; o na kaikuahine wale no ou ka mea nana e kii kou makemake, a ua ike no hoi oe i ke ko ana o ka lakou mau hana; ua kena ae nei oe ia Mailehaiwale i kana loaa, a ua lohe aku la no hoi kakou i ka hoole ana mai a Laieikawai, aole paha no ko kaikuahine ia hewa, e hiki ai ia kaua ke haalele ia lakou. Nolaila, hele ae la ia ia, eha ou mau kaikuahine i koe, malia paha o loaa i kekahi o lakou."

I aku la o Aiwohikupua, "Nele ae la ka i ka hanau mua, okiloa aku paha lakou."

I hou aku kona Kuhina, "E kuu Haku, e hoomanawanui hou kaua, e hoao ae o Mailekaluhea i kana loaa, a i nele, alaila, hoi kakou."

Alaila, ua maikai iki ia olelo i ke Alii, olelo aku la o Aiwohikupua, "E hoao aku hoi oe i kau loaa, a i nele oia iho la no."

Hele aku la o Mailekaluhea, a ma ka puka o ka Halealii, ku iho la, kuu aku la i ke ala, oia hele no o ke ala a pa i kaupoku maloko o ka hale, mai kaupoku ka hoi ana iho loaa ia Laieikawai ma, ia manawa, hikilele hou ae laua mai ka hiamoe ae.

I aku la o Laieikawai i kahi kahu, "He ala okoa hoi keia, aole hoi e like me ke ala mua iho nei, he oi nae hoi keia mamua o kela iho nei, he kane paha ka mea nona keia ala."

Olelo aku kahi kahu, "Kaheaia ko kupunawahine, e hai mai i ke ano o keia ala."

Kahea aku la o Laieikawai.

LAIEIKAWAI: "E Waka, e Waka—e."

WAKA: "E—o, heaha kau o ka po e ala nei?"

LAIEIKAWAI: "Eia la he ala, he ala e wale no keia, he ala anuanu, he ala huihui, eia la i ka houpo i ka manawa o maua."

WAKA: "Aole na he ala e, o Mailekaluhea aku la, o kekahi kaikuahine aala o Aiwohikupua, i kii mai la ia oe i wahine oe i kane ia, o ke kane ia moeia."

LAIEIKAWAI: "Ka! aole au e moe ia ia."

I aku la o Aiwohikupua i ua wahi Kuhina nei ona, "E! ke lohe pono aku la oe i ka hoole ana ae la a ke Alii wahine."

"Yes, I heard it; what of her refusing! it is only their scent she does not like; perhaps she will yield to Mailelaulii."

"You are persistent," said Aiwohikupua. "Did I not tell you I wanted to go back, but you refused—you would not consent!"

"We have not tried all the sisters; two are out; three remain," said his counsellor. "Let all your sisters take a chance; this will be best; perhaps you are too hasty in going home; when you reach Keaau and say you have not succeeded, your other sisters will say: 'If you had let us try, Laieikawai would have consented;' so, then, they get something to talk about; let them all try."

"Where are you, my counsellor!" said Aiwohikupua. "It is not you who bears the shame; I am the one. If the grandchild thought as Waka does all would be well."

"Let us bear the shame," said his counsellor. "You know we men must expect such rebuffs; 'a canoe will break on a coral reef;' and if she should refuse, who will tell of it? We are the only ones to hear it. Let us try what Mailelaulii can do."

And because the counsellor urged so strongly the chief gave his consent.

Mailelaulii went right to the door of the chief-house; she gave out her perfume as the others had done; again Laieikawai was startled from sleep and said to her nurse, "This is an entirely different fragrance—not like those before."

Said the nurse, "Call out to Waka."

LAIEIKAWAI: "O Waka! O Waka—O!"

WAKA: "Heigh-yo! Why waken in the middle of the night?"

LAIEIKAWAI: "Here is a fragrance, a strange fragrance, a cool fragrance, a chilling fragrance; it goes to my heart."

WAKA: "That is no strange fragrance; it is Mailelaulii, one of the sweet-smelling sisters of Aiwohikupua, who has come to get you for his wife; he is the husband, the husband for you to marry."

LAIEIKAWAI: "Bah! I will not marry him!"

"One refusal is enough," said Aiwohikupua, "without getting four more! You have brought this shame upon us both, my comrade."

"Let us endure the shame," said his counsellor, "and if our sisters do not succeed, then I will go and enter the house and tell her to take you for her husband as you desire."

Then the chief's heart rejoiced, for Kauakahialii had told him how this same man had got Laieikawai to come down to Keaau, so Aiwohikupua readily assented to his servant's plea.

"Ae, ua loke, heaha la auanei ko ia hoole ana ae la, o ko laua aala no kai makemake oleia ae la, malia hoi o ae ia Mailelaulii."

"Hoopaa no hoi oe," wahi a Aiwohikupua, "kainoa ua hai mua iho nei wau ia oe i ko'u manao e hoi kakou, eia kau he hoololohe, hoololohe iho la oe la, aeia mai la."

"Aole ka hoi i pau na kaikuahine o kaua, alua i hala, ekolu i koe," wahi a kona Kuhina, "kuuia aku paha i pau, he nani ia, ua pau na kaikuahine o kaua i ke kii, wikiwiki auanei hoi paha oe e hoi, a hiki kakou i kai o Keaau, olelo kakou no ka loaa ole, e olelo ae auanei ka poe kaikuahine ou i koe; ina no ia makou ka olelo ana mai e kii, ina no ua ae mai o Laieikawai, aia la, loaa ka lakou mea e kamailio ai, kuuia aku i pau."

"Auhea oe e kuu Kuhina," wahi a Aiwohikupua, "aole o oe ke hilahila ana, owau no, ina e like ana ka manao o ka moopuna me ko Waka la, ina ua pono."

"Kuuia aku paha i ka hilahila," wahi a kona Kuhina, "kainoa ua ike no oe, he waa naha i kooka ko kaua ko ke kane, a hoole mai aunei ia nawai e olelo kana hoole ana, kainoa o kakou wale no kai lohe, hoaoia'ku paha o Mailelaulii."

A no ka ikaika loa o ua wahi Kuhina nei ona i ke koi, hooholo ke Alii i ka ae.

Hele aku la o Mailelaulii a kupono i ka puka o ka Halealii, kuu aku ana oia i kona aala e like me na mea mua, hikilele hou mai la o Laieikawai mai ka hiamoe, a olelo aku la i kahi kahu, "He wahi ala okoa wale no hoi keia, aole hoi e like me kela mau mea mua."

I mai la kahi kahu, "Kaheaia o Waka."

LAIEIKAWAI: "E Waka, e Waka—e."

WAKA: "E—o, heaha la kau o ka po e ala nei?"

LAIEIKAWAI: "Eia la he ala, he ala e wale no keia, he ala anuanu, he ala huihui, eia la i ka houpo i ka manawa o maua."

WAKA: "Aole na he ala e, o Mailelaulii aku la na o na kaikuahine aala o Aiwohikupua, i kii mai la ia oe i wahine oe i kane ia, o ke kane ia moeia."

LAIEIKAWAI: "Ka! aole au e moe ia ia."

"I hookahi no hoi hoole ana o ka pono," wahi a Aiwohikupua, "o ka hele ka ia he kauna wale ae no koe o ka hoole, makena no hoi ua hilahila ia oe e ke hoa."

"Kuuia aku paha i ka hilahila," wahi a kona Kuhina, "a i ole e loaa i na kaikuahine o kaua, alaila, na'u e kii a loaa iloko o ka hale, a olelo aku wau e lawe ia oe i kane hoao nana e like me kou makemake."

A no keia olelo a kona Kuhina, alaila, ua hoopihaia ko ke Alii naau i ka olioli, no ka mea, ua lohe kela ia Kauakahialii i ka loaa ana i ua wahi kanaka nei o Laieikawai, i hiki ai i kai o Keaau,

nolaila i hooholo koke ai o Aiwohikupua i olelo ae mamuli o ke koi a ua wahi kanaka nei.

Then Aiwohikupua quickly ordered Mailepakaha to go and stand at the door of the chief-house; she gave forth her perfume, and Laieikawai was startled from sleep, and again smelled the fragrance. She said to her nurse, "Here is this fragrance again, sweeter than before."

Said the nurse again, "Call Waka."

LAIEIKAWAI: "O Waka! O Waka—O!"

WAKA: "Heigh-yo! Why waken in the middle of the night?"

LAIEIKAWAI: "Here is a fragrance, a strange fragrance, not like the others, a sweet fragrance, a pleasant fragrance; it goes to my heart."

WAKA: "That is no strange fragrance; it is Mailepakaha, the sweet-smelling sister of Aiwohikupua, who has come to get you for a wife to marry him."

LAIEIKAWAI: "Bah! I will not marry him! No matter who comes I will not sleep with him. Do not force Aiwohikupua on me again."

When Aiwohikupua heard this fresh refusal from Laieikawai, his counsellor said, "My lord, it is useless! There is nothing more to be done except one thing; better put off trying the youngest sister and, if she is refused, my going myself, since we have heard her vehement refusal and the sharp chiding she gave her grandmother. And now I have only one thing to advise; it is for me to speak and for you to decide."

"Advise away," said Aiwohikupua, "If it seems good, I will consent; but if not, I will refuse."

"Let us go to the grandmother," said his counsellor, "and ask her; maybe we can get the consent from her."

Said Aiwohikupua, "There is nothing left to be done; it is over; only one word more—our sisters, let them stay here in the jungle, for they are worthless."

Then Aiwohikupua said to his sisters, "You are to stay here; my cherished hope has failed in bringing you here; the forest is your dwelling hereafter." It was then pretty near dawn.

At Aiwohikupua's words all the sisters bowed their heads and wailed.

When Aiwohikupua and his companion started to go, Kahalaomapuana, the youngest sister, called out, "O you two there! Wait! Had we known in Kauai that you were bringing us to leave us in this place, we would never have come. It is only fair that I, too, should have had a chance to win Laieikawai, and had I failed then you would have a right to leave me; we are all together, the guilty with the guiltless; you know me well, I have gained all your wishes."

Ia manawa, kena koke ae la o Aiwohikupua ia Mailepakaha, hele aku la a ku ma ka puka o ka Halealii; kuu aku la i kona aala, a hikilele mai la ko Laieikawai hiamoe, honi hou ana no i ke ala. I hou aku keia i kahi kahu, "Eia hou no keia ala, he wahi ala nohea hoi keia."

Olelo hou aku kahi kahu, "Kaheaia o Waka."

LAIEIKAWAI: "E Waka, e Waka—e."

WAKA: "E—o, heaha kau o ka po e ala nei?"

LAIEIKAWAI: "Eia la he ala, he ala okoa hoi keia, aole hoi i like me na ala mua iho nei, he ala maikai keia, he ala nohea, eia la i ka houpo i ka manawa o maua."

WAKA: "Aole na he ala e, o Mailepakaha aku la o ke kaikuahine aala o Aiwohikupua, i kii mai la ia oe i wahine oe i kane ia, o ke kane ia moeia."

LAIEIKAWAI: "Ka! aole au e moe ia ia, ina i kii mai kekahi mea e ia'u, aole no wau e ae ana! Mai hoomoe hou oe ia'u ia Aiwohikupua."

A lohe o Aiwohikupua, a me kona Kuhina i keia hoole hou ana o Laieikawai, i aku ua Kuhina nei ona, "E kuu Haku, pale ka pono! aohe pono i koe, hookahi no pono o ka hoi wale no koe o kakou; kaukai aku nei hoi ka pono i ko kaikuahine muli la hoi, i ole ae hoi ia lakou, ia'u aku la hoi, i lohe aku nei ka hana, e hoole loa ae ana no kela, me ka nuku maoli ae la no i ke kupunawahine; a eia nae hoi ka'u wahi olelo i koe ia oe, o ka olelo no auanei ka'u, o ka ae no kau."

"Oleloia ana," wahi a Aiwohikupua, "a i ike aku au he kupono i ka ae, alaila ae aku, i na he kupono ole, aole no au e ae aku."

"E kii kaua ma o ke kupunawahine la," wahi a ua Kuhina nei, "e noi aku ia ia, malia o ae mai kela."

Olelo aku o Aiwohikupua, "Aole a kakou hana i koe, ua pau, eia wale no ka olelo i koe, o na kaikuahine o kaua, e noho lakou i ka nahelehele nei, no ka mea, aohe a lakou waiwai."

Alaila, huli aku la o Aiwohikupua a olelo aku la i na kaikuahine, "E noho oukou, ua nele ae la no ka'u mea i makemake ai e lawe mai ia oukou, o ka nahele no nei noho iho." Ke hele aku nei e maamaama.

A pau ka Aiwohikupua olelo ana i na kaikuahine; kulou like iho la ke poo o na kaikuahine i kahi hookahi, e uwe ana.

Kaha aku la o Aiwohikupua ma iho, kahea aku la o Kahalaomapuana, ke kaikuahine muli loa, i aku la, "E laua la! ku iho, e lohe mua makou i Kauai, e lawe ana oe a haalele ia makou i keia wahi, i na aole makou e hiki mai. Pono no la hoi ia. ina owau kekahi i kii aku nei ia Laieikawai, a nele ana la hoi, alaila, pono kau haalele ana ia'u, pau pu no o ka mea i hewa, a me ka mea hewa ole. Aole oe he malihini ia'u, ia'u wale no e ko ai kau mau mea a pau."

When Aiwohikupua heard his youngest sister, he felt himself to blame.

Aiwohikupua called to his sister, "You shall come with me; your older sisters must stay here."

"I will not go," answered the youngest sister, "unless we all go together, only then will I go home."

A lohe o Aiwohikupua i keia olelo a kona kaikuahine opio, hoohewa iho la oia ia ia iho.

Kahea mai la o Aiwohikupua i ke kaikuahine opiopio, "Iho mai kaua, ou mau kaikuaana ke noho aku."

"Aole wau e hiki aku," wahi a kona kaikuahine opiopio, "aia a pau loa makou i ka hoi pu me ʻe, alaila, hoi aʻku au."

CHAPTER X

At these words of his youngest sister[43] Aiwohikupua said, "Stay here, then, with your sisters and go with them wherever you wish, but I am going home."

Aiwohikupua turned to go, and as the two were still on the way, rang the song of Mailehaiwale, as follows:

My divine brother,
My heart's highest,
Go and look
Into the eyes of our parents, say
We abide here,
Fed upon the fruit of sin.[44]
Is constancy perhaps a sin?

Aiwohikupua turned and looked back at his younger sisters and said, "Constancy is not a sin; haven't I told you that I leave you because you are worthless? If you had gained for me my desire you would not have to stay here; that was what you were brought here for." The two turned and went on and did not listen to the sisters any longer.

When Aiwohikupua and his companion had departed, the sisters conferred together and agreed to follow him, thinking he could be pacified.

They descended and came to the coast at Keaau, where the canoe was making ready for sailing. At the landing the sisters sat waiting to be called; all had gone aboard the canoe, there was no summons at all, the party began to move off; then rang out the song of Mailekaluhea, as follows:

My divine brother,
My heart's highest—turn hither,
Look upon your little sisters,
Those who have followed you over the way,
Over the high way, over the low way,
In the rain with a pack on its back,
Like one carrying a child,
In the rain that roars in the hala trees,
That roars in the hala trees of Hanalei.
How is it with us?
Why did you not leave us,
Leave us at home,
When you went on the journey?
You will look,
Look into the eyes,
The eyes of our parents,
Fare you well!

MOKUNA X

A no keia olelo a kona kaikauhine opiopio, alaila i aku o Aiwohikupua, "O noho mamuli ou mau kaikuaana, a nau no e huli ae me ko mau kaikuaana i ka oukou wahi e hele ai, eia wau ke hoi nei."

Huli aku la o Aiwohikupua ma e hoi, ia laua e hele ana ma ke ala, kani aku la ke oli a Mailehaiwale, penei:

"Kuu kaikunane kapu,
Laniihikapu o ka manawa—e, e hoi—e;
E hoi oe a ike aku
I ka maka o na makua, hai aku,
Eia makou ianei,
E malu ana i ka hala nui,
He hooumau hala paha?"

Huli mai la o Aiwohikupua nana hope aku la i na kaikuahine, me ka i aku, "Aole he hala hoomau, kainoa ua hai mua iho nei no wau ia oukou, no ka oukou waiwai ole, oia kuu mea i haalele ai ia oukou, ina i loaa iho nei kuu makemake ia oukou, alaila, aole oukou e noho, oia iho la no ko oukou mea i laweia mai ai." Huli aku la no laua hoi, pau ka ike ana i na kaikuahine.

A hala aku la o Aiwohikupua ma, kuka iho la na kaikuahine i ko lakou manao, a hooholo iho la lakou, e ukali mahope o ke kaikuane, me ka manao e maliu mai.

Iho aku la lakou a hiki i kai o Keaau, e hoomakaukau ana na waa; noho iho la na kaikuahine ma ke awa, e kali ana no ke kaheaia mai, a pau lakou i ke kau maluna o na waa, aole nae kaheaia mai, ia lakou i hoomaka ai e holo, kani aku la ke oli a Mailekaluhea, penei:

"Kuu kaikunane kapu,
Laniihikapu o ka manawa, e huli mai,
E nana mai i ou mau pokii,
I na hoa ukali o ke ala,
O ke ala nui, ala iki,
O ka ua haawe kua,
Me he keiki la;
O ka ua hookamumu hala,
Hookamumu hala o Hanalei—e.
Pehea makou—e,
I hea no la hoi kau haalele,
Haalele oe i ka hale,
Hele oe i kau huakai.
Ike aku—e,
Ike aku i ka maka,
I ka maka o na makua,
Aloha wale—e."

While Mailekaluhea was singing not once did their brother compassionately look toward them, and the canoe having departed, the sisters sat conferring, then one of them, Kahalaomapuana, the youngest, began to speak.

These were her words: "It is clear that our brother chief is not pacified by the entreaties of Mailehaiwale and Mailekaluhea. Let us, better, go by land to their landing place, then it will be Mailelaulii's turn to sing. It may be he will show affection for her." And they did as she advised.

They left Keaau, came first to Punahoa, to a place called Kanoakapa, and sat down there until Aiwohikupua's party arrived.

When Aiwohikupua and his companions had almost come to land where the sisters were sitting, Aiwohikupua suddenly called out to the paddlers and the steersmen, "Let us leave this harbor; those women have chased us all this way; we had better look for another landing place."

As they left the sisters sitting there, Mailelaulii sang a song, as follows:

My divine brother,
My heart's highest,
What is our great fault?
The eyes of our chief are turned away in displeasure,
The sound of chanting is forbidden,
The chant of your little ones
Of your little sisters.
Have compassion upon us,
Have compassion upon the comrades who have followed you,
The comrades who climbed the cliffs of Haena,
Crept over the cliff where the way was rugged,
The rugged ladder-way up Nualolo
The rough cliff-way up Makana,
It is there—return hither,
Give a kiss to your sisters,
And go on your way,
On the home journey—heartless.
Farewell to you, you shall look
Look, in our native land,
Into the eyes of our parents.
Fare you well!

As Aiwohikupua heard the sister's voice, they let the canoe float gently; then said Kahalaomapuana, "That is good for us; this is the only time they have let the canoe float; now we shall hear them calling to us, and go on board the canoe, then we shall be safe."

After letting the canoe float a little while, the whole party turned and made off, and had not the least compassion.

When they had left, the sisters consulted afresh what they should do. Kahalaomapuana gave her advice.

Iloko o keia oli ana a Mailekaluhea, aole nae i maliu iki mai ko lakou kaikunane, a hala aku la lakou la ma na waa, noho iho la na kaikuahine, kuka iho la i manao no lakou, hookahi mea nana i hoopuka ka lakou olelo, o Kahalaomapuana, ko lakou muli loa.

Eia kana olelo, "He nani ia ua maliu ole mai la ko kakou kaikunane alii, i ka Mailehaiwale a me Mailekaluhea, i ka laua uwalo aku, e aho e hele no kakou mauka a kahi e pae ae ai lakou, alaila, na Mailelaulii e kaukau aku i ko kakou kaikuahine, malia o aloha mai ia kakou." A ua holo like ae la ia manao ia lakou.

A haalele lakou ia Keaau, hiki mua na kaikuahine i Punahoa, ma kahi i kapaia o Kanoakapa, noho iho lakou malaila, hiki hope o Aiwohikupua ma.

Ia Aiwohikupua ma i aneane ai e pae mai ma kahi a na kaikuahine e noho aku ana, ike mai la o Aiwohikupua e noho aku ana kona mau kaikuahine, kahea koke ae la o Aiwohikupua i na hoewaa a me na hookele, "E haalele kakou i keia awa; no ka mea, eia no ua poe uhai loloa nei, e pono kakou ke imi aku i awa e ae e pae aku ai."

Ia lakou i haalele ai i kahi a na kaikuahine e noho ana, hea aku la o Mailelaulii mahope, ma ke mele, penei:

"Kuu kaikunane kapu,
Laniihikapu o kuu manawa—e!
Heaha ka hala nui?
I paweo ai na maka o kuu haku,
I kapu ai ka leo i ka uwalo,
Ka uwalo hoi a kou mau pokii,
Kou mau pokii kaikuahine hoi,
E maliu mai.
E maliu mai i na hoa ukali,
Na hoa pii pali o Haena,
Kokolo pali o ke ala haka,
Alahaka ulili o Nualolo,
Pali kui—e! kui o Makana,
E iala—e, hoi mai—e.
Homai ka ihu i ou pokii,
A hele aku i kau huakai,
I ka huakai hoi a ke aloha ole—e.
Aloha oe, ike aku,
Ike aku i ka aina,
I ka maka o na makua—e."

A lohe o Aiwohikupua ma i ka leo o keia kaikuahine, lana malie iho la na waa, alaila, i aku la o Kahalaomapuana, "Pono io kakou, akahi no hea ana i lana malie ai na waa, hoolohe aku kakou o ka leo o ke kahea mai, a kau kakou maluna o na waa, alaila, palekana."

A liuliu ka lakou la hoolana ana i na waa, o ka huli aku la no ia o Aiwohikupua ma e holo, aole wahi mea a maliu iki mai.

A hala aku la lakou la, kuka hou iho la na kaikuahine i olelo hou na lakou. O Kahalaomapuana no ko lakou mea manao.

She said to her sisters, "There are two of us left, I and Mailepakaha."

Answered Mailepakaha, "He will have no compassion for me, for he had none on any of our sisters; it may be worse with me. I think you had better plead with him as you are the little one, it may be he will take pity on you."

But the youngest would not consent; then they drew lots by pulling the flower stems of grass; the one who pulled the longest, she was the one to plead with the brother; now when they drew, the lot fell to Kahalaomapuana.

When this was done, they left Punahoa, again followed their brother and came to Honolii, where Aiwohikupua's party had already arrived. Here they camped at some distance from Aiwohikupua's party, and Aiwohikupua's party from them.

At Honolii that night they arranged that the others should sleep and a single one keep watch, and to this all consented. They kept watch according to age and gave the morning watch to the youngest. This was in order to see Aiwohikupua's start, for on their journey from Kauai the party had always set out at dawn.

The sisters stood guard that night, until in Mailepakaha's watch Aiwohikupua's party made the canoes ready to start; she awakened the others, and all awoke together.

As the sisters crouched there Kahalaomapuana's watch came, and the party boarded the canoe. The sisters followed down to the landing, and Kahalaomapuana ran and clung to the back of the canoe and called to them in song, as follows:

Our brother and lord,
Divine brother,
Highest and closest!
Where are you, oh! where?
You and we, here and there,
You, the voyager,
We, the followers.
Along the cliffs, swimming 'round the steeps,
Bathing at Waihalau,
Waihalau at Wailua;
No longer are we beloved.
Do you no longer love us?
The comrades who followed you over the ocean,
Over the great waves, the little waves,
Over the long waves, the short waves,
Over the long-backed waves of the ocean,
Comrades who followed you inland,
Far through the jungle,

I mai la oia i kona mau kaikuaana, "Elua maua i koe, owau a me Mailepakaha."

Olelo mai hoi o Mailepakaha, "Aole no e maliu mai ia'u; no ka mea, ke maliu ole ae la ka hoi i ko kaua mau kaikuaana, oki loa aku paha wau, i ko'u manao, e aho nau e hoalohaloha'ku na kahi mea unku o kakou, malia o maliu mai ia oe."

Aole nae he ae o kahi muli loa, alaila, hoailona iho la lakou, ma ka huhuki ana i na pua mauu, o ka mea loihi o ka mauu, oia ka mea nana e hoalohaloha ko lakou kaikunane; aka, i ka hoailona ana, ku ia Kahalaomapuana ka hoailona.

A pau ka lakou hana ana no keia mau mea, haalele lakou ia Punahoa, hele ukali hou mai la lakou ma kahi e loaa ai ko lakou kaikunane, ia hele ana, hiki lakou i Honolii, ua hiki mua o Aiwohikupua ma i Honolii, noho mai la lakou nei ma kahi kaawale, a pela no hoi o Aiwohikupua ma ma kahi kaawale.

Ia lakou ma Honolii ia po, kuka iho la lakou e moe kekahi poe, a e ala hookahi, a holo ia mea ia lakou. Hoomaka ko lakou wati e like me ko lakou hanau ana, a i ko lakou kaikaina ka wati wanaao o ke ku ana. O ke kumu o ia hana ana a lakou pela, i ikeia ka manawa holo o Aiwohikupua ma; no ka mea, ua maa kona mau kaikuahine i ka holo ana mai, mai Kauai mai, ma ka wanaao e holo ai.

Ku aku la na kaikuahine i ka po, a hiki i ko Mailepakaha wati e ku ana, hoomakaukau o Aiwohikupua ma i na waa no ka holo ana, hoala aku la ia i kekahi poe o lakou, a ala like mai lakou a pau.

Ia lakou e okuu nui ana, o ka Kahalaomapuana wati ia, a kau lakou ma na waa, hookokoke aku la kona mau kaikuahine ma ke awa, a o Kahalaomapuana ka mea i hele loa aku a paa mahope o na waa, a kahea aku ma ke mele, penei:

"Ko makou kaikunane haku,
Kaikunane kapu,
Laniihikapu o kuu piko—e!
Auhea oe, o o—e,
O oe, o makou, i o ianei hoi,
Nau ka huakai,
Ukali aku makou,
I na pali i ka hulaana kakou,
Au aku o ka Waihalau,
Waihalau i Wailua—e;
He aloha ole—e.
He aloha ole paha kou ia makou,
Na hoa ukali o ka moana,
O ka ale nui, ale iki,
O ka ale loa, ale poko,
O ka ale kua loloa o ka moana,
Hoa ukali o kela uka,
O kela nahele liuliu,

Through the night, sacred and dreadful,
Oh, turn back!
Oh, turn back and have pity,
Listen to my pleading,
Me the littlest of your sisters.
Why will you abandon,
Abandon us
In this desolation?
You have opened the highway before us,
After you we followed,
We are known as your little sisters,
Then forsake your anger,
The wrath, the loveless heart,
Give a kiss to your little ones,
Fare you well!

When his youngest sister raised this lamentation to Aiwohikupua, then the brother's heart glowed with love and longing for his sister.

And because of his great love for his little sister, he took her in his arms, set her on his lap, and wept.

When Kahalaomapuana was in her brother's lap, Aiwohikupua ordered the canoemen to paddle with all their might; then the other sisters were left far behind and the canoe went ahead.

As they went, Kahalaomapuana was troubled in mind for her sisters.

Then Kahalaomapuana wept for her sisters and besought Aiwohikupua to restore her to her sisters; but Aiwohikupua would not take pity on her.

"O Aiwohikupua," said his sister, "I will not let you take me by myself without taking my sisters with me, for you called me to you before when we were at Paliuli, but I would not consent to your taking me alone."

And because of Aiwohikupua's stubbornness in refusing to let his sister go, then Kahalaomapuana jumped from the canoe into the sea. Then, for the last time she spoke to her brother in a song, as follows:

You go home and look,
Look into the eyes,
Into the eyes of our parents.
Love to our native land,
My kindred and our friends,
I am going back to your little sisters,
To my older sisters I return.

O ka po iu anoano,
E huli mai.
E huli mai, a e maliu mai,
E hoolono mai ka i uwalo a'u,
A'u hoi a kou pokii muli loa.
Ihea la hoi kau haalele
Haalele iho ia makou
I kahi haiki,
Nau i waele ke alanui mamua,
Mahope aku makou ou,
Ike'a ai he mau pokii,
Ilaila la haalele aku ka huhu,
Ka inaina, ka opu aloha ole,
Homai ka ihu i ou mau pokii,
Aloha wale—e."

Ia manawa a kona kaikuahine muli loa e hapai ana i keia leo kaukau imua o Aiohikupua, alaila, ua hoomaeeleia ka naau o ko lakou kaikunane i ke aloha kaumaha no kona kaikuahine.

A no ka nui loa o ke aloha o Aiwohikupua i ko lakou pokii, lalau mai la a hoonoho iho la iluna o kona uha, a uwe iho la.

Ia Kahalaomapuana e kau ana i ka uha o kona kaikunane, kena ae la o Aiwohikupua i na hoewaa, i hoe ikaika; ia manawa, ua hala hope loa kekahi mau kaikuahine, a hala mua lakou la.

Ia lakou e holo ana, alaila, ua pono ole ka manao o Kahalaomapuana i kona mau kaikuaana.

Ia Kahalaomapuana e uwe ana no kona mau kaikuaana, ia manawa kona noi ana'ku ia Aiwohikupua, e hoihoi ia ia me kona mau kaikuaana; aka, aole no he maliu mai o Aiwohikupua.

"E Aiwohikupua," wahi a kona kaikuahine, "aole wau e ae e lawe oe ia'u owau wale, ke ole oe e lawe pu me ko'u mau kaikuaana; no ka mea, ua kahea mua ae no oe ia'u i ko kakou wa i Paliuli; aka, aole wau i ae mai, no kou lawe ia'u owau wale."

A no ka paakiki loa o Aiwohikupua aole e hookuu i kona kaikuahine, ia manawa, lele aku la o Kahalaomapuana mai luna aku o ka waa a haule iloko o ke kai. Ia manawa, hoopuka aku la kona kaikuahine i olelo hope, ma ke mele, penei:

"Ke hoi la oe a ike aku,
Ike aku i ka maka,
I ka maka o na makua,
Aloha aku i ka aina,
I ka nui a me na makamaka,
Ke hoi nei wau me o'u pokii,
Me o'u kaikuaana hoi—e."

CHAPTER XI

During this very last song of Kahalaomapuana's, Aiwohikupua's heart filled with love, and he called out for the canoe to back up, but Kahalaomapuana had been left far behind, so swiftly were the men paddling, and by the time the canoe had turned about to pick her up she was not to be found.

Here we must leave Aiwohikupua for a little and tell about his sisters, then speak again about Aiwohikupua.

When Aiwohikupua's party forsook his sisters at Honolii and took Kahalaomapuana with them, the girls mourned for love of their younger sister, for they loved Kahalaomapuana better than their parents or their native land.

While they were still mourning Kahalaomapuana appeared by the cliff; then their sorrow was at an end.

They crowded about their younger sister, and she told them what had happened to her and why she had returned, as has been told in the chapter before.

After talking of all these things, they consulted together where they might best live, and agreed to go back to Paliuli.

After their council they left Honolii and returned to the uplands of Paliuli, to a place near Laieikawai's house, and lived there inside of hollow trees.

And because they wished so much to see Laieikawai they spied out for her from day to day, and after many days of spying they had not had the least sight of her, for every day the door was fast closed.

So they consulted how to get sight of Laieikawai, and after seeking many days after some way to see the princess of Paliuli they found none.

During this debate their younger sister did not speak, so one of her older sisters said, "Kahalaomapuana, all of us have tried to devise a way to see Laieikawai, but we have not found one; perhaps you have something in mind. Speak."

MOKUNA XI

Iloko o keia kaukau hope loa a Kahalaomapuana, ua hoopihaia ko Aiwohikupua naau i ke aloha nui; a kahea ae la oia e hooemi hope na waa, aka, ua hala hope loa o Kahalaomapuana i hope, no ka ikaika loa o ka holo o na waa; a i ka wa i huli hope ai na waa e kii hou i kona kaikuahine, aole nae i loaa.

(Maanei e waiho iki i ke kamailio ana no Aiwohikupua, e pono ke kamailio hou no kona mau kaikuahine; alaila, e kamailio hou no Aiwohikupua.)

Ia manawa a Aiwohikupua ma i haalele aku ai i na kaikuahine ma Honolii, a lawe pu aku ia Kahalaomapuana; nui loa iho la ke aloha, a me ka uwe ana no ko lakou kaikaina, ua oi aku ko lakou aloha ia Kahalaomapuana, mamua o ko lakou aloha i ko lakou mau makua, a me ka aina.

Ia lakou no e uwe ana, hoea mai ana o Kahalaomapuana ma ka pali mai, alaila, ua kuuia ka naau kaumaha o kona mau kaikuaana.

A hui ae la lakou me ko lakou kaikaina, a hai aku la oia i kana hana, a me ke kumu o kona hoi ana mai e like me ka mea i olelo muaia ae nei ma keia Mokuna.

A pau ka lakou kamailio ana no keia mau mea, kuka iho la lakou i ka pono o ko lakou noho ana, a hooholo ae la lakou e hoi hou lakou i Paliuli.

Mahope iho o ko lakou kuka ana no lakou iho, haalele lakou ia Honolii, hoi aku la a uka o Paliuli, ma kahi e kokoke aku ana i ka hale o Laieikawai, noho iho la lakou maloko o na puha laau.

A no ko lakou makemake nui e ike ia Laieikawai, hoohalua mau lakou i kela la keia la, a nui na la o lakou i hoohalua ai, aole lakou i ike iki no ka lakou mea e hoohalua nei, no ka mea, ua paa mau ka puka o ka hale i na la a pau.

A no ia mea, kukakuka ae la lakou i mea e ike aku ai lakou ia Laieikawai, a nui na la o ko lakou imi ana i mea e ike aku ai no ke Alii wahine o Paliuli, aole loaa.

Iloko o kela mau la kuka o lakou, aole i pane iki ko lakou kaikaina, a no ia mea, olelo aku kekahi o kona mau kaikuaana, "E Kahalaomapuana, o makou wale no ia e noonoo nei i mea no kakou e ike aku ai ia Laieikawai, aole nae he loaa; malia paha, aia ia oe kekahi mea e hiki ai, e olelo ae oe."

"Yes," said their younger sister, "let us burn a fire every night, and let the oldest sing, then the next, and so on until the last of us, only one of us sing each night, then I will come the last night; perhaps the fire burning every night will annoy the princess so she will come to find out about us, then perhaps we shall see Laieikawai."

Kahalaomapuana's words pleased them.

The next night they lighted the fire and Mailehaiwale sang that night, as they had agreed, and the next night Mailekaluhea; so they did every night, and the fourth night passed; but Laieikawai gave them no concern. The princess had, in fact, heard the singing and seen the fire burning constantly, but what was that to the princess!

On the fifth night, Kahalaomapuana's night, the last night of all, they lighted the fire, and at midnight Kahalaomapuana made a trumpet of a *ti* leaf [45] and played on it.

Then for the first time Laieikawai felt pleasure in the music, but the princess paid no attention to it. And just before daylight Kahalaomapuana played again on her *ti* leaf trumpet as before, then this delighted the princess. Only two times Kahalaomapuana blew on it that night.

The second night Kahalaomapuana did the same thing again; she began early in the evening to play, but the princess took no notice.

Just before daylight that night she played a second time. Then Laieikawai's sleep was disturbed, and this night she was even more delighted.

And, her interest aroused, she sent her attendant to see where the musical instrument was which was played so near her.

Then the princess's attendant went out of the door of the chief-house and saw the fire which the girls had lighted, crept along until she came to the place where the fire was, and stood at a distance where she was out of sight of those about the fire.

And having seen, she returned to Laieikawai, and the princess inquired about it.

The attendant told the princess what she had seen. "When I went outside the door of the house I saw a fire burning near, and I went and came and stood at a distance without being myself seen. There, behold! I saw five girls sitting around the fire, very beautiful girls; all looked alike, but one of them was very little and she was the one who played the sweet music that we heard."

When the princess heard this she said to her attendant, "Go and get the smallest of them, tell her to come here and amuse us."

"Ae," wahi a ko lakou kaikaina, "e ho-a kakou i ahima kela po keia po, a e oli aku ka hanau mua, alaila, i ka muli iho, pela a pau kakou, i hookahi no olioli ana a ka mea hookahi ma ka po, alaila, ia'u ka po hope loa; malia paha o lilo ka a-a mau ana a ke ahi i na po a pau i mea no ke Alii e uluhua ai, alaila, hele mai e nana ia kakou, alaila, pela paha e ike ai kakou ia Laieikawai."

A ma keia olelo a Kahalaomapuana, ua pono ia imua o lakou.

I ka po mua, ho-a ae la lakou i ahi, a ia Mailehaiwale ke oli ana ia po, e like me ka lakou hooholo like ana. A i kekahi po mai ia Mailekaluhea, pela mau lakou i hana ai a hala no po eha, aole nae i loaa ia Laieikawai ka hoouluhuaia, ua loho no nae ke Alii wahine i ke oli, a ua ike no hoi i ka *a-a* mau ana a ke ahi; a heaha la ia mea i ke Alii wahine.

I ka lima o ka po, oia ko Kahalaomapuana po, o ka hope loa no hoi ia; ho-a iho la ke ahi, a ma ka waenakonu o ka po, hana iho la o Kahalaomapuana he pu la-i, a hookani aku la.

Iloko oia manawa, akahi no a komo iloko o Laieikawai ka lealea no kela leo e kani nei, aole nae i hoouluhuaia ke Alii wahine. A ma ka pili o ke ao, hookani hou aku la o Kahalaomapuana i kana pu la-i e like me ke kani mua ana, alaila, ua lilo iho la no ia i mea lealea no ke Alii; elua wale no puhi ana a Kahalaomapuana ia po.

I ka lua o ka po, hana hou no o Kahalaomapuana i kana hana; ma ka pili nae o ke ahiahi kana hoomaka ana e hookani, aole nae i uluhua ke Alii.

Ma ka pili o ka wanaao oia po no, ka lua ia o ka hookani ana. Ia manawa, ua hoouluhuaia ko Laieikawai manawa hiamoe; a o ka oi no hoi keia o ka po lealea loa o ke Alii.

A no ka uluhua o Laieikawai, kena ae la oia i kona wahi kahu e hele e nana i kahi i kani mai ai keia mea kani.

Ia manawa, puka ae la ua wahi kahu nei o ke Alii iwaho o ka Halealii, a ike aku la i ke ahi a ua poe kaikamahine nei e aa mai ana, hookolo aku la oia a hiki i kahi o ke ahi e a ana, ma ke kaawale nae keia kahi i ku aku ai me ka ike ole mai a lakou la ia ianei.

A ike keia, hoi aku la a ia Laieikawai, ninau mai la ke Alii.

Hai aku la kahi kahu i kana mea i ike ai, mamuli o ka ninau a ke Alii, "Ia'u i puka aku ai mai ka hale aku nei, ike aku la wau he ahi e aa mai ana, hele aku nei wau a hiki, a ma ke kaawale ko'u ku ana aku, me ka ike ole mai o lakou la ia'u. Aia hoi, ike aku la wau he mau kaikamahine elima, e noho ana a puni ke ahi, he mau kaikamahine maikai wale no lakou, ua like wale no na ano, hookahi nae o lakou wahi mea uuku loa, a nana ka mea kani lealea a kaua e lohe aku nei."

A lohe ke Alii i keia mea, olelo aku la oia i kona kahu, "E kii oe a kahi mea uuku o lakou, olelo aku oe e hele mai ianei, i hana mai ai oia i kana mea hoolealea imua o kaua."

At these words of the princess, the nurse went and came to the place where the sisters were and they saw her, and she said, "I am a messenger sent hither by my chief to fetch whichever one of you I want to take; so I take the smallest of you to go and visit my princess as she has commanded."

When Kahalaomapuana was carried away, the hearts of the sisters sang for joy, for they thought to win fortune thereafter.

And their sister went into the presence of Laieikawai.

When they had come to the house, the attendant opened the door; then, Kahalaomapuana was terrified to see Laieikawai resting on the wings of birds as was her custom; two scarlet *iiwi* birds were perched on the shoulders of the princess and shook the dew from red *lehua* blossoms upon her head.

And when Kahalaomapuana saw this, then it seemed marvelous to the stranger girl, and she fell to the ground with trembling heart.

The princess's attendant came and asked, "What is the matter, daughter?"

And twice she asked, then the girl arose and said to the princess's attendant as follows: "Permit me to return to my sisters, to the place from which you took me, for I tremble with fear at the marvelous nature of your princess."

Said the princess's attendant, "Do not fear, have no dread, arise and enter to meet my princess as she has commanded you."

"I am afraid," said the girl.

When the princess heard their low voices, she arose and called to Kahalaomapuana; then the girl's distress was at an end, and the stranger entered to visit the princess.

Said Laieikawai, "Is the merry instrument yours that sounded here last night and this?"

"Yes; it is mine," said Kahalaomapuana.

"Go on," said Laieikawai, "play it."

Kahalaomapuana took her *ti* leaf trumpet from behind her ear, and played before the princess; then Laieikawai was delighted. This was the first time the princess had seen this kind of instrument.

A no keia olelo a ke Alii, hele aku la kahi kahu a hiki i kahi o na kaikamahine, a ike mai la lakou i keia mea, hai aku la oia, "He alele wau i-hoounaia mai nei e kuu Alii e kii mai i kekahi o oukou e like me ka'u mea e manao ai e lawe, nolaila, ke lawe nei wau i kahi mea uuku o oukou e hele e launa pu me kuu Alii e like me kana kauoha."

A laweia aku la o Kahalaomapuana, alaila, ua hoohauoliia ka naau o kona mau kaikuaana, no ka manao no e loaa ana ka pomaikai mahope.

A hiki aku la ua wahi kaikaina nei o lakou imua o Laieikawai.

Ia ia nae i hiki aku ai a ka hale, wehe ae la ke kahu o ke Alii i ka puka o ka Halealii, ia manawa, ua hoopuiwa kokeia ko Kahalaomapuana lunamanao, no ka ike ana aku ia Laieikawai e kau mai ana iluna o ka eheu o na manu e like me kona ano mau, elua hoi mau manu Iiwipoïena e kau ana ma na poohiwi o ke Alii, e lu ana i na wai ala lehua ma ke poo o ke Alii.

A no ka ike ana aku o Kahalaomapuana i keia mau mea, a he mea kupanaha ia imua o ke Kaikamahine malihini, haule aku la oia i ka honua me ka naau eehia.

Hele aku la ke kahu o ke Alii, a ninau aku la, "Heaha keia e ke kaikamahine?"

A palua kana ninau ana, alaila, ala ae la ke kaikamahine, a olelo aku la i ke kahu o ke Alii me ka i aku, "E ae mai oe ia'u e hoi au me ou kaikuaana, ma kahi i loaa ai wau ia oe, no ka mea, ua eehia wau i ka maka'u no ke ano e loa o kau Alii."

Olelo mai la ke kahu o ke Alii, "Mai maka'u oe, mai hopohopo, e ku oe a e komo aku e halawai me kuu Alii e like me kana kauoha ia oe."

"He maka'u," wahi a ke kaikamahine.

A lohe mai la ke Alii i ka laua haukamumu, ala ae la oia a hea aku la ia Kahalaomapuana, alaila, ua hoopauia ko ke kaikamahine naau kaumaha, a komo aku la ka malihini e launa me ke Alii.

I mai la o Laieikawai, "Nau anei ka mea kani lealea i kani mai ai i kela po, a me keia po?"

"Ae, na'u," wahi a Kahalaomapuana.

"O i ana," wahi a Laieikawai, "hookani ia ana."

Lalau ae la o Kahalaomapuana i kana pu la-i ma kona pepeiao, a-hookani aku la imua o ke Alii; alaila, ua hoolealeaia o Laieikawai. Oia ka makamua o ko ke Alii ike ana i keia mea kani.

CHAPTER XII

Now, Laieikawai became fascinated with the merry instrument upon which the girl played, so she bade her sound it again.

Said the girl, "I can not sound it again, for it is now daylight, and this instrument is a kind that sounds only by night; it will never sound by day."

Laieikawai was surprised at these words, thinking the girl was lying. So she snatched the trumpet out of the girl's hand and played upon it, and because she was unpracticed in playing the trumpet the thing made no sound; then the princess believed that the trumpet would not sound by day.

Said Laieikawai to Kahalaomapuana, "Let us two be friends, and you shall live here in my house and become my favorite, and your work will be to amuse me."

Said Kahalaomapuana, "O princess, you have spoken well; but it would grieve me to live with you and perhaps gain happiness for myself while my sisters might be suffering."

"How many of you are there?" asked Laieikawai, "and how did you come here?"

Said Kahalaomapuana, "There are six of us born of the same parents; one of the six is a boy and five of us are his younger sisters, and the boy is the oldest, and I am the youngest born. And we journeyed hither with our brother, and because we failed to gain for him his wish, therefore he has abandoned us and has gone back with his favorite companion, and we live here in distress."

Laieikawai asked, "Where do you come from?"

"From Kauai," answered Kahalaomapuana.

"And what is your brother's name?"

"Aiwohikupua," replied the girl.

Again Laieikawai asked, "What are the names of each of you?"

Then she told them all.

Then Laieikawai understood that these were the persons who came that first night.

MOKUNA XII

A no ka lilo loa o ko Laieikawai manawa i ka olioli no ka mea kani lealea a ke kaikamahine; alaila, kena ae la o Laieikawai i ke kaikamahine e hookani hou.

I aku la ke kaikamahine, "Aole e kani ke hookani hou; no ka mea, ua malamalama loa, he mea mau ia, ma ka po wale no e kani ai nei mea kani, aole e pono ma ke ao."

A no keia olelo a ke kaikamahine, kahaha loa iho la o Laieikawai me ka manao he wahahee na ke kaikamahine, alaila, lalau aku la o Laieikawai i ka pu la-i ma ka lima o ke kaikamahine, a hookani iho la, a no ko Laieikawai maa ole i ka hookani ka pu la-i, nolaila, ua loaa ole ke kani ma ia hookani ana, alaila, he mea maopopo loa i ke Alii wahine, he mea kani ole no ka pu la-i ke hookani ma ke ao.

Olelo aku la o Laieikawai ia Kahalaomapuana, "Ke makemake nei wau e hoaikane kaua, a ma ko'u hale nei oe e noho ai, a e lilo oe i mea punahele na'u, a o kau hana ka hoolealea mai ia'u."

Olelo aku la o Kahalaomapuana, "E ke Alii e, ua pono kau olelo; aka, he mea kaumaha no'u ke noho wau me ce, a e loaa ana paha ia'u ka pomaikai, a o ko'u mau kaikuaana, e lilo paha auanei lakou i mea pilikia."

"Ehia oukou ka nui," wahi a Laieikawai, "a pehea ko oukou hiki ana maanei?"

Olelo aku la o Kahalaomapuana, "Eono makou ko makou nui a na makua hookahi o ko makou ono, he keiki kane, a elima makou na kaikuahine, o ke keiki kane no ko makou mua, a owau ko makou muli loa. A ma ka huakai a ko makou kaikunane, oia ko makou mea i hiki ai maanei, a no ka loaa ole ana ia makou o kona makemake, nolaila, ua haalele kela ia makou, a ua hoi aku la ko makou kaikunane me kona kekoolua, a ke noho nei makou me ka makamaka ole."

Ninau mai la o Laieikawai, "Nohea mai oukou?"

"No Kauai mai," wahi a Kahalaomapuana.

"A owai ka inoa o ko oukou kaikunane?"

Hai aku la kela, "O Aiwohikupua."

Ninau hou o Laieikawai, "Owai ko oukou mau inoa pakahi?"

Alaila hai aku la kela ia lakou a pau.

Alaila, hoomaopopo iho la o Laieikawai, o lakou no ka poe i hiki i kela po mua.

Said Laieikawai, "Your sisters and your brother I know well, if it was really you who came to me that night; but you I did not hear.

"Yes; we were the ones," said Kahalaomapuana.

Said Laieikawai, "If you were the ones who came that night, who guided you here? For the place is unfrequented, not a single person comes here."

The girl said, "We had a native of the place to guide us, the same man who spoke to you in behalf of Kauakahialii." Then it was clear he was a fellow countryman of theirs.

The end of all this talk was that Laieikawai bade her grandmother to prepare a house for the sisters of Aiwohikupua.

Then, through the supernatural power of her grandmother, Waka, the matter was quickly dispatched, the house was made ready.

When the house was prepared Laieikawai gave orders to Kahalaomapuana: "You return, and to-night come here with all your sisters; when I have seen them then you shall play to us on your merry instrument."

When Kahalaomapuana rejoined her sisters they asked what she had done—what kind of interview she had had with the princess.

Answered the girl, "When I reached the door of the palace a hunchback opened the door to receive me, and when I saw the princess resting on the wings of birds, at the sight I trembled with fear and fell down to the earth. For this reason when I was taken in to talk with the princess I did just what she wished, and she asked about us and I told her everything. The result is, fortune is ours; she has commanded us all to go to her to-night."

When they heard this the sisters were joyful.

At the time the princess had directed they left the hollow tree where they had lived as fugitives.

They went and stood at the door of the chief-house. Laieikawai's attendant opened the door, and they saw just what their sister had described to them.

But when they actually saw Laieikawai, then they were filled with dread, and all except Kahalaomapuana ran trembling with fear and fell to the ground.

And at the princess's command the strangers were brought into the presence of the princess, and the princess was pleased with them.

And at this interview with the princess she promised them her protection, as follows:

I aku la o Laieikawai, "O kou mau kaikuaana a me ke kaikunane o oukou kai maopopo, ina nae o oukou kai hiki mai i kela po aku nei la; aka, o oe ka'u mea i lohe ole."

"O makou no," wahi a Kahalaomapuana.

I aku la o Laieikawai, "Ina o oukou kai hiki mai i kela po, alaila, nawai i alakai ia oukou ma keia wahi? No ka mea, he wahi ike oleia keia, akahi wale no poe i hele mai i keia wahi."

I aku keia, "He kamaaina no ko makou mea nana i alakai mai, oia hoi kela wahi kanaka nana i olelo mai ia oe no Kauakahialii." Alaila, ua maopopo he kamaaina ko lakou.

A pau ka laua kamailio ana no keia mau mea, kauoha ae la oia i kona kupunawahine, e hoomakaukau i hale no na kaikuahine o Aiwohikupua.

Alaila, ma ka mana o Waka, kona kupunawahine, ua hikiwawe loa, ua paa ka hale.

A makaukau ka hale, kena aku la o Laieikawai ia Kahalaomapuana, "E hoi oe, a kela po aku, pii mai oe me ou mau kaikuaana mai, i ike aku wau ia lakou, alaila, e lealea mai oe ia kakou, i kau mea kani lealea."

A hala aku la o Kahalaomapuana, a hui me kona mau kaikuaana, ninau mai la nae kona mau kaikuaana i kana hana, a me ke ano o ko laua halawai ana me ke Alii.

Hai aku la kela, "Ia'u i hiki aku ai a ma ka puka o ka hale o ke Alii, wehe aku la kahi kuapuu nana i kii mai nei ia'u, a i kuu ike ana aku nei i ke Alii e kau mai ana iluna o ka eheu on na manu, no ia ike ana o'u, ua eehia wau me ka maka'u a haule aku la wau ilalo ma ka lepo. A no keia mea, kiiia mai la wau a komo aku la e kamailio pu me ke Alii, a hana aku wau i kona lealea, e like me ko ke Alii makemake, a ua ninau mai nei kela ia kakou, ua hai pau aku au. Nolaila, e loaa ana ia kakou ka pomaikai, ua kauoha mai nei kela, a i keia po pii aku kakou."

A lohe kona mau kaikuaana i keia mau olelo, he mea e ka olioli o lakou.

A hiki i ka manawa a ke Alii i kauoha mai ai ia lakou, haalele lakou i na puha laau, kahi a lakou i noho pio ai.

Hele aku la lakou a ku ma ka puka o ka Hale Alii, wehe ae la ke kahu o Laieikawai i ka puka, a ike aku la lakou e like me ka olelo a ko lakou kaikaina.

Ia lakou nae i ike aku ai ia Laieikawai, alaila, ua puiwa koke lakou, a holo aku la me ka haalulu eehia, a pau loa lakou i ka haule i ka honua, koe nae o Kahalaomapuana.

A ma ke kauoha a ke Alii, ua kii ia aku kele poe malihini a laweia mai la imua o ke Alii, a he mea oluolu ia i ko ke Alii manao.

Ia lakou e halawai ana me ke Alii wahine, hoopuka mai la oia imua o na malihini he olelo hoopomaikai, a penei no ia:

"I have heard from your younger sister that you are all of the same parentage and the same blood; therefore I shall treat you all as one blood with me, and we shall protect each other. Whatever one says, the others shall do. Whatever trouble comes to one, the others shall share; and for this reason I have asked our grandmother to furnish you a home where you may live virgin like myself, no one taking a husband without the others' consent. So shall it be well with us from this time on."[46]

To these conditions the stranger girls agreed; the younger sister answered the princess for them all:

"O princess, we are happy that you receive us; happy, too, that you take us to be your sisters as you have said; and so we obey. Only one thing we ask of you: All of us sisters have been set apart by our parents to take no delight in men; and it is their wish that we remain virgin until the end of our days; and so we, your servants, beseech you not to defile us with any man, according to the princess's pleasure, but to allow us to live virgin according to our parents' vow."

And this request of the strangers seemed good to the princess.

After talking with the princess concerning all these things, they were dismissed to the house prepared for them.

As soon as the girls went to live in the house they consulted how they should obey the princess's commands, and they appointed their younger sister to speak to the princess about what they had agreed upon.

One afternoon, just as the princess woke from sleep, came Kahalaomapuana to amuse the princess by playing on the trumpet until the princess wished it no longer.

Then she told Laieikawai what the sisters had agreed upon and said, "O princess, we have consulted together how to protect you, and all five of us have agreed to become the bodyguard for your house; ours shall be the consent, ours the refusal. If anyone wishes to see you, be he a man, or maybe a woman, or even a chief, he shall not see you without our approval. Therefore I pray the princess to consent to what we have agreed."

Said Laieikawai, "I consent to your agreement, and yours shall be the guardianship over all the land of Paliuli."

"Ua lohe wau i ko oukou kaikaina, he poe oukou no ka hanauna hookahi, a he poe koko like oukou; a nolaila, ke lawe nei au ia oukou ma ke ano o ke koko hookahi, e kiai kakou ia kakou iho, ma ka olelo a kekahi, malaila like kakou, iloko o kela pilikia keia pilikia, o kakou no kekahi ilaila. A no ia mea, ua kauoha wau e hoomakaukau ko kakou kupunawahine i hale no oukou e noho ai me ka maluhia, e like me a'u nei, aole e aeia kekahi e lawe i kane nana, me ka ae like ole o kakou; pela e pono ai kakou ma keia hope aku."

A no keia olelo, hooholo ae la na kaikamahine malihini, na ko lakou kaikaina e hoopuka ka lakou olelo pane aku i ke Alii.

"E ke Alii e! Pomaikai makou no kou hookipa ana ia makou, a pomaikai hoi makou, no kou lawe ana ae ia makou I mau hoahanau nou, e like me kau i olelo mai nei ia makou, a pela no makou e hoolohe ai. Hookahi nae mea a makou e hai aku ia oe, he poe kaikamahine makou i hoolaa ia e ko makou mau makua, aole he oluolu e lawe makou i kane mare, a o ka makemake o ko makou mau makua, e noho puupaa na makou a hiki i ko makou mau la hope, a nolaila, ke noi mua aku nei kau mau kauwa, mai ae oe ia makou e hoohaumia me kekahi mau kanaka, e like me ka makemake o ke Alii; nolaila, e hookuu ia makou e noho puupaa e like me ka olelo paa a ko makou mau makua."

He mea maikai nae i ko ke Alii manao ka olelo a na malihini.

A pau ka lakou olelo ana me ke Alii no keia mau mea, hoihoiia aku la lakou a ma ka hale i hoomakaukauia no lakou.

I ua mau kaikamahine nei e noho ana ma ko lakou hale, he mea mau ia lakou ke kuka mau ma na mea e pili ana ia lakou, a me ke Alii, no ko lakou noho ana, a me na hana a ke Alii e olelo mai ai. A hooholo ae la lakou e hoolilo i ko lakou kaikaina i hoa kuka no ke Alii ma na hana e pili ana i ko lakou noho ana.

I kekahi awakea, i ko ke Alii manawa ala mai ka hiamoe mai, hele aku la o Kahalaomapuana e hoolealea i ke Alii ma ka hookanikani ana i ka pu la-i, a pau ko ke Alii makemake.

Ia manawa, hai aku la oia i kana olelo imua o Laieikawai, no ka lakou mea i kuka ai me kona mau kaikuaana; i aku la, "E ke Alii, ua kuka makou i mea nou e maluhia ai, nolaila, ua hooholo makou i ko makou manao, e hoolilo makou ia makou elima i mau koa kiai no kou Halealii, a ma o makou la e ae ia ai, a ma o makou la e hooleia ai. Ina i hele mai kekahi mea makemake e ike ia oe, ina he kane, a he wahine paha, a ina he alii, aole lakou e ike ia oe ke ole makou e ae aku; nolaila, ke noi aku nei au e ae mai ke Alii e like me ka makou hooholo ana."

I mai la o Laieikawai, "Ke ae aku nei wau e like me ka oukou mau olelo hooholo, a o oukou no ka mana ma Paliuli nei a puni."

Now the girls' main purpose in becoming guardians of Paliuli was, if Aiwohikupua should again enter Paliuli, to have power to bar their enemy.

Thus they dwelt in Paliuli, and while they dwelt there never did they weary of life. Never did they even see the person who prepared them food, nor the food itself, save when, at mealtimes, the birds brought them food and cleared away the remnants when they had done. So Paliuli became to them a land beloved, and there they dwelt until the trouble came upon them which was wrought by Halaaniani.

Here, O reader, we leave speaking of the sisters of Aiwohikupua, and in Chapter XIII of this tale will speak again of Aiwohikupua and his coming to Kauai.

Eia nae ka manao nui o kela poe kaikamahine e lilo i kiai no ke Alii, no ko lakou manao e puka hou ana o Aiwohikupua i Paliuli, alaila, he mana ko lakou e kipaku i ko lakou enemi.

Noho iho la lakou ma Paliuli, iloko nae o ko lakou noho ana, aole lakou i ike i ko lakou luhi ma ia noho ana; aole hoi lakou i ike iki i ka mea nana e hana mai ka lakou ai. Eia wale no ko lakou manawa ike i ka lakou mau mea ai, i ka manawa makaukau o lakou e paina, ia manawa e lawe mai ai na manu i na mea ai a lakou, a na na manu no e hoihoi aku i na ukana ke pau ka lakou paina ana, a no keia mea, ua lilo o Paliuli i aina aloha loa na lakou, a malaila lakou i noho ai a hiki i ka haunaele ana ia Halaaniani.

(Maanei e ka mea heluhelu e waiho i ke kamailio ana no na kaikuahine o Aiwohikupua, a ma ka Mokuna XIII o keia Kaao e kamailio hou no Aiwohikupua no kona hoi ana i Kauai.)

CHAPTER XIII

At the time when Kahalaomapuana leaped from the canoe into the sea it was going very swiftly, so she fell far behind. The canoe turned back to recover Kahalaomapuana, but the party did not find her; then Aiwohikupua abandoned his young sister and sailed straight for Kauai.

As Aiwohikupua sailed away from Hawaii, between Oahu and Kauai he spoke to his paddlers as follows: "When we get back to Kauai let no one tell that we have been to Hawaii after Laieikawai, lest shame come to me and I be spoken of jeeringly; and therefore I lay my commands upon you. Whoever speaks of this journey of ours and I hear of it, his penalty is death, his and all his offspring, as I vowed to those paddlers of mine before.

They returned to Kauai. A few days afterwards Aiwohikupua, the chief, wished to make a feast for the chiefs and for all his friends on Kauai.

While the feast was being made ready the chief gave word to fetch the feasters; with all the male chiefs, only one woman of rank was allowed to come to the celebration; this was Kailiokalauokekoa.[47]

On the day of the feast all the guests assembled, the food was ready spread, and the drink at the feast was the *awa*.

Before eating, all the guests together took up their cups of *awa* and drank. During the feasting, the *awa* had not the least effect upon them.

And because the *awa* had no effect, the chief hastily urged his *awa* chewers to chew the *awa* a second time. When the chief's command was carried out, the guests and the chief himself took up their cups of *awa* all together and drank. When this cup of *awa* was drained the effect of the *awa* overcame them. But the one who felt the effects most was the chief who gave the feast.

Now, while the chief was drunk, the oath which he swore at sea to the rowers was not forgotten; not from one of his own men was the forbidden story told, but from the mouth of Aiwohikupua himself was the chief's secret heard.

MOKUNA XIII

Mahope iho o ko Kahalaomapuana lele ana iloko o ke kai mai luna iho o na waa, e holo ikaika loa ana na waa ia manawa; nolaila, ua hala hope loa o Kahalaomapuana. Hoohuli hou na waa i hope e imi ia Kahalaomapuana, aole nae i loaa; nolaila, haalele loa o Aiwohikupua i kona kaikuahïne opiopio, a hoi loa aku i Kauai.

Ia Aiwohikupua i hoi ai mai Hawaii mai a hiki mawaena o Oahu nei a me Kauai, olelo aku la o Aiwohikupua i kona mau hoewaa penei: "I ko kakou hoi ana anei a hiki i Kauai, mai olelo oukou, i Hawaii aku nei kakou i o Laieikawai la, o hilahila auanei au; no ka mea, he kanaka wau ua waia i ka olelo ia; a nolaila, ke hai aku nei au i ka'u olelo paa ia oukou. O ka mea nana e hai i keia hele ana o kakou, a lohe wau, alaila, o kona uku ka make, a me kona ohana a pau, pela no au i olelo ai i kela poe hoewaa mamua."

Hoi aku la lakou a Kauai. I kekahi mau la, makemake iho la ke Alii, o Aiwohikupua, e hana i Ahaaina palala me na'lii, a me kona mau hoa a puni o Kauai.

A i ka makaukau ana o ka Ahaaina palala a ke Alii, kauoha ae la ke Alii i kana olelo e kii aku i na hoa-ai; ma na alii kane wale no, a hookahi wale no alii wahine i aeia e komo i ka Ahaaina palala, oia o Kailiokalauokekoa.

I ka la i Ahaaina ai, akoakoa mai la na hoa-ai a pau loa, ua makaukau na mea ai, a o ka awa ko lakou mea inu ma ia Ahaaina ana.

Mamua o ko lakou paina ana, lalau like na hoa i na apuawa, a inu iho la. Iloko o ko lakou manawa ai, aole i loaa ia lakou ka ona ana o ka awa.

A no ka loaa ole o ka ona o ka awa, hoolale koke ae la ke Alii i kona mau mama awa e mama hou ka awa. A makaukau ko ke Alii makemake, lalau like ae la na hoa-ai o ke Alii, a me ke Alii pu i na apuawa, a inu ae la. Ma keia inu awa hope o lakou, ua loohia mai maluna o lakou ka ona awa. Aka, hookahi mea oi aku o ka ona, o ke Alii nana ka papaaina.

Iloko o kela manawa ona o ke Alii, alaila, ua nalo ole ka olelopaa ana i olelo ai i kona mau hoewaa ma ka moana, aole nae i loheia ma o kana poe i papa ai; aka, ma ka waha ponoi no o Aiwohikupua i loheia'i olelo huna a ke Alii.

While under the influence of the *awa*, Aiwohikupua turned right around upon Kauakahialii, who was sitting near, and said: "O Kauakahialii, when you were talking to us about Laieikawai, straightway there entered into me desire after that woman; then sleepless were my nights with the wish to see her; so I sailed and came to Hawaii, two of us went up, until at daylight we reached the uplands of Paliuli; when I went to see the chief's house, it was very beautiful, I was ashamed; therefore I returned here. I returned, in fact, thinking that the little sisters were the ones to get my wish; I fetched them, made the journey with the girls to the house of the princess, let them do their best; when, as it happened, they were all refused, all four sisters except the youngest; for shame I returned. Surely that woman is the most stubborn of all, she has no equal."

While Aiwohikupua talked of Laieikawai's stubbornness, Hauailiki was sitting at the feast, the young singer of Mana, a chief of high rank on the father's side and of unrivaled beauty.

He arose and said to Aiwohikupua, "You managed the affair awkwardly. I do not believe her to be a stubborn woman; give me a chance to stand before her eyes; I should not have to speak, she would come of her own free will to meet me, then you would see us together.

Said Aiwohikupua, "Hauailiki, I wish you would go to Hawaii; if you get Laieikawai, you are a lucky fellow, and I will send men with you and a double canoe; and should you lose in this journey then your lands become mine, and if you return with Laieikawai then all my lands are yours."

After Aiwohikupua had finished speaking, that very night, Hauailiki boarded the double canoe and set sail, but many days passed on the journey.

As they sailed they stood off Makahanaloa, and, looking out, saw the rainbow arching above the beach of Keaau. Said Aiwohikupua's chief counsellor to Hauailiki, "Look well at that rainbow arching the beach there at Keaau. There is Laieikawai watching the surf riding."

Said Hauailiki, "I thought Paliuli was where she lived."

And on the next day, in the afternoon, when they reached Keaau, Laieikawai had just returned with Aiwohikupua's sisters to Paliuli.

When Hauailiki's party arrived, behold many persons came to see this youth who rivaled Kauakahialii and Aiwohikupua in beauty, and all the people of Keaau praised him exceedingly.

A ona iho la o Aiwohikupua, alaila, haliu pono aku la oia ma kahi a Kauakahialii e noho mai ana, olelo aku la, "E Kauakahialii e, ia oe no e kamailio ana ia makou no Laieikawai, komo koke iho la iloko o'u ka makemake no kela wahine; nolaila, moe ino ko'u mau po e ake e ike; nolaila, holo aku nei wau a hiki i Hawaii, pii aku nei maua a malamalama, puka i uka o Paliuli, i nana aku ka hana i ka hale o ke Alii, aole i kana mai, o ko'u hilahila; no ia mea, hoi mai nei. Hoi mai nei hoi wau, a manao mai o na kaikuahine hoi ka mea e loaa'i, kii mai nei, i hele aku nei ka hana me na kaikuahine a hiki i ka hale o ke Alii, kuu aku hoi i ka na kaikuahine loaa; i hana aku ka hana, i ka hoole waleia no a pau na kaikuahine eha, koe o kahi muli loa o'u, o ko'u hilahila no ia hoi mai nei, he oi no hoi kela o ka wahine kupaa nui wale, aole i ka lua."

Iloko o kela manawa a Aiwohikupua e kama ilio ana no ka paakiki o Laieikawai. Ia manawa e noho ana o Hauailiki, ke keiki puukani o Mana iloko o ka Ahaaina, he keiki kaukaualii no hoi, oia ka oi o ka maikai.

Ku ae la oia iluna, a olelo aku la ia Aiwohikupua "He hawawa aku la no kau hele ana, aole wau i manao he wahine paakiki ia, ina e ku au imua o kona mau maka, aole au e olelo aku, nana no e hele wale mai a hui maua; alaila, e ike oukou e noho aku ana maua."

I aku la o Aiwohikupua, "E Hauailiki e, ke makemake nei au e hele oe i Hawaii, ina e lilo mai o Laieikawai, he oi oe, a na'u no e hoouna me oe i mau kanaka, a ia'u na waa, a i nele oe ma keia hele ana au, alaila, lilo kou mau aina ia'u; a ina i hoi mai oe me Laieikawai, alaila, nou ko'u mau aina."

A pau ka Aiwohikupua ma olelo ana no keia mau mea, ia po iho, kau o Hauailiki ma maluna o na waa a holo aku la; aka, ua nui no na la i hala ma ia holo ana.

Ia holo ana, hiki aku lakou iwaho o Makahanaloa, i nana aku ka hana o lakou nei, e pio ana ke anuenue i kai o Keaau. Olelo aku la ke Kuhina o Aiwohikupua ia Hauailiki, "E nana oe i kela anuenue e pio mai la i kai, o Keaau no ia; a aia ilaila o Laieikawai, ua iho ae la i ka nana heenalu."

I mai la o Hauailiki, "Kainoa aia o Paliuli kona wahi noho mau."

A i kekahi la ae, ma ka auina la, hiki aku la lakou i Keaau, ua hoi aku nae o Laieikawai me na kaikuahine o Aiwohikupua i uka o Paliuli.

Ia Hauailiki ma i hiki aku ai, aia hoi ua nui na mea i hele mai e nana no keia keiki oi kelakela o ka maikai mamua o Kauakahialii a me Aiwohikupua, a he mea mahalo nui loa ia na na kamaaina o Keaau.

Next day at sunrise the mist and fog covered all Keaau, and when it cleared, behold! seven girls were sitting at the landing place of Keaau, one of whom was more beautiful than the rest. This was the very first time that the sisters of Aiwohikupua had come down with Laieikawai, according to their compact.

As Laieikawai and her companions were sitting there that morning, Hauailiki stood up and walked about before them, showing off his good looks to gain the notice of the princess of Paliuli. But what was Hauailiki to Laieikawai? Mere chaff!

Four days Laieikawai came to Keaau after Hauailiki's entering the harbor; and four days Hauailiki showed himself off before Laieikawai, and she took no notice at all of him.

On the fifth day of her coming, Hauailiki thought to display before the beloved one his skill with the surf board;[48] the truth is Hauailiki surpassed any one else on Kauai as an expert in surf riding, he surpassed all others in his day, and he was famous for this skill as well as for his good looks.

That day, at daybreak, the natives of the place, men and women, were out in the breakers.

While the people were gathering for surfing, Hauailiki undid his garment, got his surf board, of the kind made out of a thick piece of *wiliwili* wood, went directly to the place where Laieikawai's party sat, and stood there for some minutes; then it was that the sisters of Aiwohikupua took a liking to Hauailiki.

Said Mailehaiwale to Laieikawai, "If we had not been set apart by our parents, I would take Hauailiki for my husband."

Said Laieikawai, "I like him, too; but I, too, have been set apart by my grandmother, so that my liking is useless."

"We are all alike," said Mailehaiwale.

When Hauailiki had showed himself off for some minutes, Hauailiki leaped with his surf board into the sea and swam out into the breakers.

When Hauailiki was out in the surf, one of the girls called out, "Land now!"

"Land away!" answered Hauailiki, for he did not wish to ride in on the same breaker with the crowd. He wished to make himself conspicuous on a separate breaker, in order that Laieikawai should see his skill in surf riding and maybe take a liking to him. Not so!

I kekahi la ae ma ka puka ana a ka la, uhi ana ke awa a me ka noe ma Keaau a puni, a i ka mao ana'e, aia hoi ehiku mau wahine e noho ana ma ke awa pae o Keaau, a hookahi oi oia poe. Akahi wale no a iho na kaikuahine o Aiwohikupua ma keia hele ana o Laieikawai, e like me kana olelo hoopomaikai.

Ia Laieikawai ma enoho ana ma kela kakahiaka, ku ae la o Hauailiki a holoholo ae la imua o lakou la, e hoika ana ia ia iho ma kona ano kanaka ui, me ka manao e maliuia mai e ke Alii wahine o Paliuli. A heaha la o Hauailiki ia Laieikawai? "he opala paha."

Eha na la o Laieikawai o ka hiki ana ma Keaau, mahope iho o ko Hauailiki puka ana aku; a eha no hoi la o ko Hauailiki hoike ana ia ia imua o Laieikawai, a aole nae he maliu iki ia mai.

I ka lima o ka la o ko Laieikawai hiki ana ma Keaau, manao iho la o Hauailiki e hoike ia ia iho imua o kana mea e iini nui nei no kona akamai ma ka heenalu; he oiaio, o Hauailiki no ka oi ma Kauai no ke akamai i ka heenalu a oia no ka oi iloko o kona mau la, a he keiki kaulana hoi oia ma ke akamai i ka heenalu, a kaulana no hoi no kona ui.

I ua la la, i ka puka ana a ka la, aia na kamaaina ma kulana nalu, na kane, a me na wahine.

I na kamaaina e akoakoa ana ma kulana heenalu, wehe ae la o Hauailki i kona aahu kapa, hopu iho la i kona papa heenalu (he olo), a hele aku la a ma kahi e kupono ana ia Laieikawai ma, ku iho la oia no kekahi mau minute, ia manawa nae, komo mai la iloko o na kaikuahine o Aiwohikupua ka makemake no Hauailiki.

I aku la o Mailehaiwale ia Laieikawai, "Ina paha aole makou i hoolaaia e ko kakou mau makua, ina ua lawe wau ia Hauailiki i kane na'u."

I aku o Laieikawai, "Ua makemake no hoi wau, ina hoi aole wau i hoolaaia e ko'u kupunawahine, nolaila, he mea ole ko'u make-make."

"O kaua pu," wahi a Mailehaiwale.

A pau ko Hauailiki mau minute hookahakaha, lele aku la ua o Hauailiki me kona papa heenalu i ke kai, a au aku la a kulana nalu.

Ia Hauailiki ma kulana nalu, kahea mai la kekahi kaikamahine kamaaina, "Pae hoi kakou."

"Hee aku paha," wahi a Hauailiki, no ka mea, aole ona makemake, e hee pu oia me ka lehulehu ma ka nalu hookahi, makemake no oia e hookaokoa ia ia oia wale no ma ka nulu okoa, i kumu e ike mai ai o Laieikawai no kona akamai i ka heenalu, malia o makemake ia mai oia; aole ka!

When the others had gone in, a little wave budded and swelled, then Hauailiki rode the wave. As he rode, the natives cheered and the sisters of Aiwohikupua also. What was that to Laieikawai?

When Hauailiki heard the cheering, then he thought surely Laieikawai's voice would join the shouting. Not so! He kept on surfing until the fifth wave had passed, it was the same; he got no call whatever; then Hauailiki first felt discouragement, with the proof of Aiwohikupua's saying about the "stubbornness of Laieikawai."

A hala aku Ia na kamaaina, ohu mai la he wahi nalu opuu, ia manawa ka Hauailiki hee ana i kona nalu. Ia Hauailiki e hee la i ka nalu, uwa ka pihe a na kamaaina, a me na kaikuahine o Aiwohikupua: Heaha la ia ia Laieikawai?

A no ka lohe ana aku o Hauailiki i keia pihe uwa, alaila, manao iho ia ua huipu me Laieikawai i keia leo uwa, aole ka! hoomau aku la oia i ka heenalu a hala elima nalu, oia mau no. Aole nae i loaa ka heahea ia mai, nolaila, hoomaka mai la ia Hauailiki ke kaumaha, me ka hooiaio iki i kela olelo a Aiwohikupua no ka "paakiki o Laieikawai."

CHAPTER XIV

When Hauailiki saw that Laieikawai still paid no attention to him he made up his mind to come in on the surf without the board.

He left it and swam out to the breakers. As he was swimming Laieikawai said, "Hauailiki must be crazy."

Her companions said, "Perhaps he will ride in on the surf without a board."

When Hauailiki got to the breakers, just as the crest rose and broke at his back, he stood on its edge, the foam rose on each side of his neck like boars' tusks. Then all on shore shouted and for the first time Laieikawai smiled; the feat was new to her eyes and to her guardians also.

When Hauailiki saw Laieikawai smiling to herself he thought she had taken a liking to him because of this feat, so he kept on repeating it until five breakers had come in; no summons came to him from Laieikawai.

Then Hauailiki was heavy-hearted because Laieikawai took no notice of him, and he felt ashamed because of his boast to Aiwohikupua, as we have seen in the last chapter.

So he floated gently on the waves, and as he floated the time drew near for Laieikawai's party to return to Paliuli. Then Laieikawai beckoned to Hauailiki.

When Hauailiki saw the signal the burden was lifted from his mind; Hauailiki boasted to himself, "You wanted me all the time; you just delayed."

And at the signal of the princess of Paliuli he lay upon the breaker and landed right where Laieikawai and her companions were sitting; then Laieikawai threw a *lehua* wreath around Hauailiki's neck, as she always did for those who showed skill in surf riding. And soon after the mist and fog covered the land, and when it passed away nothing was to be seen of Laieikawai and her party; they were at Paliuli.

This was the last time that Laieikawai's party came to Keaau while Hauailiki was there; after Hauailiki's return to Kauai, then Laieikawai came again to Keaau.

MOKUNA XIV

A ike maopopo ae la o Hauailiki, aole i komo iloko o Laieikawai ka makemake ia Hauailiki ma ia mea, hoopau ae la oia i ka heenalu ma ka papa; manao ae la oia e kaha.

Haalele iho la oia i kona papa, a au aku la i kulana heenalu. Ia ia e au ana, olelo ae la o Laieikawai i kona mau hoa, "E! pupule o Hauailiki."

I aku la kona mau hoa, "Malia paha e kaha nalu ana."

Ia Hauailiki ma kulana nalu, i ka nalu i ea mai ai a kakala ma kona kua, ia manawa kaha mai la oia i ka nalu, pii ke kai me he niho puaa la ma o a ma o o kona a i. Ia manawa, uwa ka pihe o uka, akahi no a loaa mai ia Laieikawai ka akaaka, a he mea malihini no hoi ia i kona maka a me kona mea e ae."

A ike aku la o Hauailiki i ko Laieikawai akaaka ana iho, manao iho la oia, ua komo ka makemake i Laieikawai ma keia hana a Hauailiki, alaila, hoomau aku la oia ma ke kaha nalu, a hala elima nalu, aole i loaa ka hea mai a Laieikawai ia ia nei.

Nolaila, he mea kaumaha loa ia ia Hauailiki, ka maliu ole mai o Laieikawai ia ia nei, a he mea hilahila nui loa hoi nona, no ka mea, ua olelo kaena mua kela ia Aiwohikupua, e like me ka kakou ike ana ma na Mokuna mamua ae.

A no keia mea, lana malie iho la oia ma kulana nalu, ia ia e lana malie ana, ua kokoke mai ko Laieikawai ma manawa hoi i Paliuli. Ia manawa, peahi mai la o Laieikawai ia Hauailiki.

A ike aku la o Hauailiki i ka peahi ana mai, alaila, ua hoomohalaia kona naau kanalua. I iho la o Hauailiki oia wale no, "Aole no ka hoi oe e kala i makemake ai, hoolohi wale iho no."

A no ka peahi a ke Alii wahine o Paliuli, hoomoe iho la keia i ka nalu, a pae pono aku la ma kahi a Laieikawai ma e noho mai ana. Ia manawa, haawi mai la o Laieikawai i ka lei lehua, hoolei iho la ma ka a-i o Hauailiki, e like me kana hana mau i ka poe akamai i ka heenalu. A mahope iho oia manawa, he uhi ana na ka noe a me ka ohu, a i ka mao ana ae, aole o Laieikawai ma, aia aku la lakou la i Paliuli.

O ka iho hope ana keia a Laieikawai ma i Keaau, iloko o ko Hauailiki mau la, aia hala aku o Hauailiki ma i Kauai, alaila, hiki hou o Laieikawai i Keaau.

After Laieikawai's party were gone to the uplands of Paliuli, Hauailiki left off surf riding and joined his guide, the chief counsellor of Aiwohikupua. Said he, "I think she is the only one who is impregnable; what Aiwohikupua said is true. There is no luck in my beauty or my skill in surf riding; only one way is left, for us to foot it to Paliuli to-night." To this proposal of Hauailiki his comrade assented.

In the afternoon, after dinner, the two went up inland and entered the forest where it was densely overgrown with underbrush. As they went on, they met Mailehaiwale, the princess's first guardian. When she saw them approaching from a distance, she cried, "O Hauailiki, you two go back from there, you two have no business to come up here, for I am the outpost of the princess's guards and it is my business to drive back all who come here; so turn back, you two, without delay."

Said Hauailiki, "Just let us go take a look at the princess's house."

Said Mailehaiwale, "I will not let you; for I am put here to drive off everybody who comes up here like you two."

But because they urged her with such persuasive words, she did consent.

As they went on, after Mailehaiwale let them pass, they soon encountered Mailekaluhea, the second of the princess's guardians.

Said Mailekaluhea, "Here! you two go back, you two have no right to come up here. How did you get permission to pass here?"

Said they, "We came to see the princess."

"You two have no such right," said Mailekaluhea, "for we guards are stationed here to drive off everybody who comes to this place; so, you two go back."

But to Mailekaluhea's command they answered so craftily with flattering words that they were allowed to pass.

As the two went on they met Mailelaulii and with the same words they had used to the first, so they addressed Mailelaulii.

And because of their great craft in persuasion, the two were allowed to pass Mailelaulii's front. And they went on, and met Mailepakaha, the fourth guardian.

When they came before Mailepakaha this guardian was not at all pleased at their having been let slip by the first guards, but so crafty was their speech that they were allowed to pass.

Ia Laieikawai ma i hala ai i uka o Paliuli, hoi aku la o Hauailiki mai ka heenalu aku, a halawai me ke Kuhina o Aiwohikupua, o kona alakai hoi. I aku la, "Kainoa o kahi paa ae nei a paa, he oiaio no ka ka Aiwohikupua e olelo nei. Nolaila, ua pau ka loaa a kuu kanaka maikai, a me kuu akamai i ka heenalu, hookahi wale no mea i koe ia kaua, o ke koele wawae no i Paliuli i neia po." A no keia olelo a Hauailiki, hooholo ae la kona hoa i ka ae.

Ma ka auina la mahope o ka aina awakea, pii aku la laua iuka, komo aku la iloko o na ululaau, i ka hihia paa o ka nahele. Ia laua i pii ai, halawai mua laua me Mailehaiwale, oia ke kiai makamua o ke Alii wahine. Ike mai la oia ia laua nei e kokoke aku ana io ia nei la, i mai la, "E Hauailiki, malaila olua hoi aku, aole o olua kuleana e pii mai ai ianei; no ka mea, ua hoonohoia mai wau maanei, he kiai makamua no ke Alii, a na'u no e hookuke aku i na mea a pau i hiki mai maanei, me ke kuleana ole; nolaila, e hoi olua me ke kali ole."

I aku la o Hauailiki, "E ae mai oe ia maua, e pii aku e ike i ka hale o ke Alii."

I mai la o Mailehaiwale, "Aole wau e ae aku i ko olua manao; no ka mea, o ko'u kuleana no ia i hoonohoia ai ma keia wahi, e kipaku aku i ka poe hele mai iuka nei e like me olua."

Aka, no ka oi aku o ko laua nei koi ana me ka olelo ikaika imua oiala, nolaila, ua ae aku la keia.

Ia Hauailiki ma i hala aku ai mahope iho o ko Mailehaiwale hookuu ana aku ia laua, halawai koke aku la laua me Mailekaluhea, ka lua o ko ke Alii wahine kiai.

I mai la o Mailekaluhea, "E! e hoi olua ano, aole he pono no olua e pii mai ianei, pehea la i aeia mai ai e hookuu mai ia olua?"

I aku la laua, "I hele mai nei maua e ike i ke Alii wahine."

"Aole olua e pono pela," wahi a Mailekaluhea, "no ka mea, ua hoonohoia mai makou he mau kiai e kipaku aku i na mea a pau i hele mai i keia wahi, nolaila, e hoi olua."

Aka, ma kela olelo a Mailekaluhea, ua oi aku ka maalea o ka laua nei olelo malimali imua oiala, nolaila, ua hookuuia'ku laua.

Ia laua i hala aku ai, halawai aku la laua me Mailelaulii, a e like no me ka olele a laua nei imua o na mea mua, pela no laua i hana ai imua o Mailelaulii.

A no ka maalea loa o laua i na olelo malimali, nolaila, ua hookuuia laua mai ko Mailelaulii alo aku. A hala aku la laua, halawai aku la me Mailepakaha, ka ha o na kiai.

Ia laua i hiki aku ai imua o Mailepakaha, aole he oluolu iki o keia kiai i ko laua hookuuia ana mai e na kiai mua; aka, no ka pakela o ka maalea ma ke kamailio ana, ua hookuuia aku la laua.

And they went on, and behold! they came upon Kahalaomapuana, the guardian at the door of the chief-house, who was resting on the wings of birds, and when they saw how strange was the workmanship of the chief-house, then Hauailiki fell to the earth with trembling heart.

When Kahalaomapuana saw them she was angry, and she called out to them authoritatively, as the princess's war chief, "O Hauailiki! haste and go back, for you two have no business here; if you persist, then I will call hither the birds of Paliuli to eat your flesh; only your spirits will return to Kauai."

At these terrible words of Kahalaomapuana, Hauailiki's courage entirely left him; he arose and ran swiftly until he reached Keaau in the early morning.

For weariness of the journey up to Paliuli, they fell down and slept.

While Hauailiki slept, Laieikawai came to him in a dream, and they met together; and on Hauailiki's starting from sleep, behold! it was a dream.

Hauailiki slept again; again he had the dream as at first; four nights and four days the dream was repeated to Hauailiki, and his mind was troubled.

On the fifth night after the dream had come to Hauailiki so repeatedly, after dark, he arose and ascended to the uplands of Paliuli without his comrade's knowledge.

In going up, he did not follow the road the two had taken before, but close to Mailehaiwale he took a new path and escaped the eyes of the princess's guardians.

When he got outside the chief-house Kahalaomapuana was fast asleep, so he tiptoed up secretly, unfastened the covering at the entrance to the house, which was wrought with feather work, and behold! he saw Laieikawai resting on the wings of birds, fast asleep also.

When he had entered and stood where the princess was sleeping, he caught hold of the princess's head and shook her. Then Laieikawai started up from sleep, and behold! Hauailiki standing at her head, and her mind was troubled.

Then Laieikawai spoke softly to Hauailiki, "Go away now, for death and life have been left with my guardians, and therefore I pity you; arise and go; do not wait."

A hala aku laua, aia hoi, ike aku la laua ia Kahalaomapuana, ke kiai ma ka puka o ka Halealii, e kau mai ana iluna o ka eheu o na manu, a ike aku la no hoi i ke ano e o ka Halealii, ia manawa haule aku la o Hauailiki i ka honua, me ka naau eehia.

Ia Kahalaomapuana i ike mai ai ia laua nei, he mea e kona huhu, alaila, kahea mai la oia me kona mana, ma ke ano Alihikaua no ke Alii, "E Hauailiki e! e ku oe a hele aku; no ka mea, aole o olua kuleana o keia wahi, ina e hoopaakiki mai oe, alaila, e kauoha no wau i na manu o Paliuli nei, e ai aku i ko olua mau io, me ka hoi uhane aku hoi i Kauai."

A no keia olelo weliweli a Kahalaomapuana, alaila, ua hoopauia ko Hauailiki naau eehia, ala ae la ia a holo wikiwiki aku la a hiki ma Keaau, ma ke kahahiaka nui.

Ma keia hele ana a laua iuka o Paliali, ua nui ka luhi, a no ia luhi, haule aku la laua a hiamoe.

Iloko nae o ko Hauailiki manawa hiamoe, halawai mai la o Laieikawai me ka moeuhane, a halawai pu iho la laua, a i ko Hauailiki puoho ana ae mai ka hiamoe, aia hoi, he moeuhane kana.

Moe hou iho la no o Hauailiki, loaa hou no ia ia ka moeuhane, e like me mamua. Eha po, eha ao, o ka hoomau ana o keia mea ia Hauailiki, nolaila, ua pono ole ko Hauailiki manao.

I ka lima o ka po o ka hoomau ana o keia moeuhane ia Hauailiki, ma ka pili o ke ahiahi, ala ae la oia a pii aku la iuka o Paliuli, me ka ike ole nae o kona hoa.

Ia ia i pii aku ai, aole oia i hele aku ma ke alanui mua a laua i pii mua ai, a ma kahi e kokoke aku ana ia Mailehaiwale, hele ae la keia ma kahi kaawale, a pakele aku la i na maka o na kiai o ke Alii.

Ia ia i hiki ai mawaho o ka Hale Alii, ua hiamoe loa o Kahalaomapuana, alaila, nihi, malu aku la ko Hauailiki hele ana, a wehe ae la i ke pani o ka puka o ka Hale Alii, ua uhiia mai i ka Ahuula, aiahoi, ike aku la ia ia Laieikawai e kau mai ana iluna o ke eheu o na manu, ua hiamoe loa no hoi.

Ia ia i komo aku ai a ku ma kahi a ke Alii e moe ana, lalau aku la oia i ke poo o ke Alii, a hooluilui ae la. Ia manawa, puoho mai la o Laieikawai mai ka hiamoe ana, aia hoi e ku ana o Hauailiki ma kona poo, a he mea pono ole ia i ko ke Alii wahine manao.

Alaila, olelo malu mai la o Laieikawai, ia Hauailiki, "E hoi oe ano i keia manawa, no ka mea, ua waihoia ka make a me ke ola i ko'u mau kiai; a nolaila, ke minamina nei wau ia oe; e ku oe a hele, mai kali."

Hauailiki said, "O Princess, let us kiss [49] one another, for a few nights ago I came up and got here without seeing you; we were driven away by the power of your guards, and on our reaching the coast, exhausted, I fell asleep; while I slept we two met together in a dream and we were united, and many days and nights the same dream came; therefore I have come up here again to fulfill what was done in the dream."

Laieikawai said, "Return; what you say is no concern of mine; for the same thing has come to me in a dream and it happened to me as it happened to you, and what is that to me? Go! return!"

As Kahalaomapuana slept, she heard low talking in the house, and she started up from sleep and called out, "O Laieikawai, who is the confidant who is whispering to you?"

When she heard the questioner, Laieikawai ceased speaking.

Soon Kahalaomapuana arose and entered the house, and behold! Hauailiki was in the house with Laieikawai.

Kahalaomapuana said, "O Hauailiki, arise and go; you have no right to enter here; I told you before that you had no business in this place, and I say the same thing to-night as on that first night, so arise and return to the coast."

And at these words of Kahalaomapuana Hauailiki arose with shame in his heart, and returned to the beach at Keaau and told his comrades about his journey to Paliuli.

When Hauailiki saw that he had no further chance to win Laieikawai, then he made the canoe ready to go back to Kauai, and with the dawn left Keaau and sailed thither.

When Hauailiki's party returned to Kauai and came to Wailua, he saw a great company of the high chiefs and low chiefs of the court, and Kauakahialii and Kailiokalauokekoa with them.

As Hauailiki and his party were nearing the mouth of the river at Wailua, he saw Aiwohikupua and called out, "I have lost."

When Hauailiki landed and told Aiwohikupua the story of his journey and how his sisters had become the princess's guardians, then Aiwohikupua rejoiced.

He declared to Hauailiki, "There's an end to our bet, for it was made while we were drunk with *awa*."

While Hauailiki was telling how Aiwohikupua's sisters had become guardians to Laieikawai, then Aiwohikupua conceived afresh the hope of sailing to Hawaii to get Laieikáwai, as he had before desired.

I aku la o Hauailiki, "E ke Alii, e honi kaua, no ke mea, ia'u i pii mai ai iuka nei i keia mau po aku nei la, ua hiki mai wau iuka nei me ko ike ole; aka, ma ka mana o kou mau kiai, ua kipakuia wau, a ia maua i hiki ai i kai, a no ka maluhiluhi, haule aku la wau hiamoe. Ia'u e hiamoe ana, halawai pu iho la kaua ma ka moeuhane, a kahaule iho la kaua, a ua mui na la a me na po o ka hoomau ana ia'u o keia mea; nolaila wau i pii mai nei e hooko i ka hana i ka moeuhane."

I aku la o Laieikawai, "E hoe oe, aole o'u manao i kau mea e olelo mai nei; no ka mea, ua loaa no ia mea ia'u ma ka moeuhane, ua hana no e like me ka hana ia oe, a heaha la ia mea ia'u; nolaila, e hoi oe."

Iloko o ko Kahalaomapuana manawa hiamoe, lohe aku la oia i ka haukamumu o ka Halealii, a puoho ae la oia mai ka hiamoe ae, kahea aku la me ka ninau aku, "E Laieikawai! Owai kou hoa kamailio e haukamumu mai nei?"

A lohe laua i keia leo ninau, hoomaha iho la ke Alii aole i pane aku.

A mahope, ala ae la o Kahalaomapuana, a komo aku la i ka Halealii, aia hoi e noho mai ana o Hauailiki me Laieikawai iloko o ka Halealii.

I aku la o Kahalaomapuana, "E! e Hauailiki, e ku oe a e hele, aole i kupono kou komo ana mai nei, ua olelo aku wau ia oe i kela po mamua, aole ou kuleana ma keia wahi, ua like no ka'u olelo i keia po me ka po mua, nolaila, e ku oe a hoi aku."

A no keia olelo a Kahalaomapuana, ku ae la o Hauailiki me ka naau hilahila, a hoi aku la i kai o Keaau, a hai aku la i kona hoa no keia pii ana i Paliuli.

A ike iho la o Hauailiki, aole he kuleana hou e loaa ai o Laieikawai, alaila, hoomakaukau ae la na waa no ka hoi i Kauai, a ma ka wanaao, haalele lakou ia Keaau, a hoi aku la.

Ia Hauailiki ma i hoi aku ai i Kauai, a hiki lakou ma Wailua, ike aku la oia e akoakoa mai ana na'lii, a me na kaukaualii, a Kauakahialii, a me Kailiokalauokekoa kekahi i kela manawa.

Ia Hauailiki ma e hookokoke aku ana ma ka nuku o ka muliwai o Wailua, ike aku la oia ia Aiwohikupua, kahea aku la, "Ua eo wau ia oe."

A hiki aku la o Hauailiki, a hai aku la i ke ano o kana hele ana ia Aiwohikupua, me ka hai aku nae i ka lilo ana o kona mau kaikuahine i mau kiai no ke Alii, alaila, he mea olioli ia ia Aiwohikupua.

I aku nae oia ia Hauailiki, "Ua pau ka pili a kaua, no ka manawa ona awa aku la no ia."

I loko nae o ko Hauailiki manawa e kamailio ana no ka lilo ana o na kaikuahine o Aiwohikupua i mau koa kiai no Laieikawai, alaila, ua manaolana hou ae la o Aiwohikupua e holo i Hawaii, no ke kii no ia Laieikawai e like no me kona manao mua.

CHAPTER XV

Said Aiwohikupua, "How fortunate I am to have left my sisters on Hawaii, and so I shall attain my desire, for I have heard that my sisters are guardians to the one on whom I have set my heart."

Now, while all the chiefs were gathered at Wailua, then Aiwohikupua stood up and declared his intention in presence of the chiefs: "Where are you! I shall go again to Hawaii, I shall not fail of my desire; for my sisters are new guardians of her on whom I have set my heart."

At these words of Aiwohikupua, Hauailiki said, "You will not succeed, for I saw that the princess was taboo, and your sisters also put on reserved airs; one of them, indeed, was furious, the smallest of them; so my belief is you will not succeed, and if you go near you will get paid for it."

To Hauailiki's words Aiwohikupua paid no attention, for he was hopeful because of what he had heard of his sisters' guarding the princess.

After this he summoned the bravest of his fighting men, his bodyguard, all his chiefly array, and the chief arranged for paddlers; then he commanded the counsellor to make the canoes ready.

The counsellor chose the proper canoes for the trip, twenty double canoes, and twice forty single canoes, these for the chiefs and the bodyguard, and forty provision canoes for the chief's supplies; and as for the chief himself and his counsellor, they were on board of a triple canoe.

When everything was ready for such a journey they set out.

Many days they sailed. When they came to Kohala, for the first time the Kohala people recognized Aiwohikupua, a magician renowned all over the islands. And because the chief came in disguise to Kohala when he fought with Cold-nose, this was why they had not recognized him.

They left Kohala and went to Keaau. Just as they reached there, Laieikawai and the sisters of Aiwohikupua returned to Paliuli.

When Laieikawai and her companions returned, on the day when Aiwohikupua's party arrived, their grandmother had already foreseen Aiwohikupua's arrival at Keaau.

MOKUNA XV

I iho la o Aiwohikupua, "Pomaikai wau no kuu haalele ana i na kaikuahine o'u i Hawaii, a e ko auanei ko'u makemake; no ka mea, ua lohe ae nei wau, ua lilo ko'u mau kaikuahine i mau koa kiai no ka'u mea e manao nei."

I kela manawa a na'lii a pau e akoakoa nei ma Wailua, alaila, ku mai la o Aiwohikupua a hai mai la i kona manao imua o na Alii. "Auhea oukou, e holo hou ana wau i Hawaii, aole au e nele ana i ko'u makemake, no ka mea, aia'ku la i o'u mau kaikuahine ke kiai o ka'u mea e manao nei."

A no kela olelo a Aiwohikupua, pane mai la o Hauailiki, "Aole e loaa ia oe, no ka mea, ua ike aku la wau i ke kapu o ke Alii wahine, a kapukapu no hoi me ou mau kaikuahine, hookahi nae kaikuahine huhu loa, o kahi mea uuku, nolaila ko'u manao paa aole e loaa ia oe, a he uku no kou kokoke aku."

A no keia olelo a Hauailiki, aole he manao io o Aiwohikupua, no ka mea, ua manaolana loa kela no ka lohe ana o kona mau kaikuahine na kiai o ke Alii.

Mahope iho oia mau la, hoolale ae la oia i kona mau puali koa kiai, a me kona hanohano Alii a pau. A makaukau ke Alii no na kanaka, alaila, kauoha ae la oia i kona Kuhina e hoomakaukau na waa.

Wae ae la ke Kuhina i na waa kupono ke holo, he iwakalua kaulua, elua kanaha kaukahi, no na kaukaualii, a me na puali o ke Alii keia mau waa, a he kanaha peleleu, he mau waa a-ipuupuu no ke Alii ia. A o ke Alii hoi a me kona Kuhina, maluna laua o na pukolu.

A makaukau keia mau mea a pau, e like me ka wa holo mau o ke Alii, pela lakou i holo ai.

He nui na la i hala ma ia holo ana. A hiki lakou ma Kohala, ia manawa, akahi no a maopopo i ko Kohala poe o Aiwohikupua keia, ke kupua kaulana a puni na moku. A no ko ke Alii huna ana ia ia ma kela hiki ana ma Kohala, i hakaka'i me Ihuanu, oia ka mea i ike oleia ai.

Haalele lakou ia Kohala, hiki aku la lakou i Keaau. I kela manawa a lakou i hiki aku ai, ua hoi aku o Laieikawai, a me na kaikuahine pu o Aiwohikupua i Paliuli.

Ia Laieikawai ma i hoi aku ai ma kela la a Aiwohikupua ma i hiki aku ai, ua ike mua mai ko lakou kupunawahine i ko Aiwohikupua hiki ana ma Keaau.

Said Waka, "Aiwohikupua has come again to Keaau, so let the guard be watchful, look out for yourselves, do not go down to the sea, stay here on the mountain until Aiwohikupua returns to Kauai."

When the princess's head guard heard the grandmother's words, then Kahalaomapuana immediately ordered Kihanuilulumoku,[50] their god, to come near the home of the chief and prepare for battle.

As the princess's chief guard, she ordered her sisters to consult what would be the best way to act in behalf of the princess.

When they met and consulted what was best to be done, all agreed to what Kahalaomapuana, the princess's chief guard, proposed, as follows: "You, Mailehaiwale, if Aiwohikupua should come hither, and you two meet, drive him away, for you are the first guard; and if he should plead his cause force him away; and if he is very persistent, because he is a brother, resist him still more forcibly; and if he still insists then despatch one of the guardian birds to me, then we will all meet at the same place, and I myself will drive him away. If he threatens to harm us, then I will command our god, Kihanuilulumoku, who will destroy him."

After all the council had assented they stationed themselves at a distance from each other to guard the princess as before.

At dawn that night arrived Aiwohikupua with his counsellor. When they saw the taboo sign—the hollow post covered with white *tapa*—then they knew that the road to the princess's dwelling was taboo. But Aiwohikupua would not believe it taboo because of having heard that his sisters had the guardian power.

So they went right on and found another taboo sign like the first which they had found, for one sign was set up for each of the sisters.

After passing the fourth taboo sign, they approached at a distance the fifth sign; this was Kahalaomapuana's. This was the most terrible of all, and then it began to be light; but they could not see in the dark how terrible it was.

They left the sign, went a little way and met Mailehaiwale; overjoyed was Aiwohikupua to see his sister. At that instant Mailehaiwale cried, "Back, you two, this place is taboo."

I mai la o Waka, "Ua hiki hou mai la o Aiwohikupua ma Keaau i keia la; nolaila, e kiai oukou me ka makaukau, e makaala ia oukou iho, mai iho oukou maikai, e noho oukou mauka nei a hiki i ka hoi ana o Aiwohikupua i Kauai."

A lohe ke koa kiai Nui o ke Alii wahine i keia olelo a ko lakou kupunawahine, ia manawa, kauoha koke ae la o Kahalaomapuana ia Kihanuilulumoku ko lakou Akua, e hookokoke mai ma ka Halealii, e hoomakaukau no ka hoouka kaua.

Ma ko Kahalaomapuana ano kiai nui no ke Alii, kauoha ae la oia i kona mau kaikuaana, e kukakuka lakou ma na mea e pono ai ke Alii.

Ia lakou i akoakoa ai, kukakuka iho la lakou ma na mea kupono ia lakou. A eia ka lakou mau olelo hooholo, ma o ka noonoo la o Kahalaomapuana, ke koa kiai nui o ke Alii, "O oe e Mailehaiwale, ina e hiki mai o Aiwohikupua a halawai olua, e kipakuaku oe ia ia; no ka mea, o oe no ke kiai mua loa, a ina e hai mai i kona makemake, e hookuke aku no, a ina i paakiki loa mai ma kona ano keikikane ana, e hookuke ikaika aku ia ia, a ina i nui mai ka paakiki, alaila, e hoouna ae oe i kekahi manu kiai ou i o'u la, alaila, e hele mai au e hoohui ia kakou ma kahi hookahi, a na'u ponoi e kipaku aku ia ia. Ina he hele mai kana me ka inoino, alaila, e kauoha no wau i ko kakou Akua ia Kihanuilulumoku, nana no e luku aku ia ia."

A pau aela ka lakou kuka ana no keia mau mea, hookaawale lakou ia lakou iho e like me mamua, oiai e kiai ana lakou i ke Alii.

Ma ka wanaao oia po iho, hiki ana o Aiwohikupua me kona Kuhina. Ia laua i ike mai ai e ku ana ka pahu kapu, ua uhiia i ka *oloa*, alaila, manao ae la laua ua kapu ke alanui e hiki aku ai i kahi o ke Alii. Aka, aole nae o Aiwohikupua manao ia kapu; no ka mea, ua lohe mua no ia, o kona mau kaikuahine ka mana kiai; nolaila, hoomau aku la laua i ka hele ana, a loaa hou he pahu kapu e like no me ka mea mua i loaa'i ia laua. Ua like no ko Aiwohikupua manao ma keia pahu kapu me kona manao mua.

Hoomau aku la no laua i ka hele ana a loaa hou ke kolu o ka pahu kapu e like me na mea mua; no ka mea, ua kukuluia no na pahu kapu e like me ka nui o kona mau kaikuahine.

A loaa ia laua ka ha o na pahu kapu, alaila, kokoke laua e hiki i ka lima o ka pahu kapu, oia no hoi ko Kahalaomapuana pahu kapu. Oia no hoi ka pahu kapu weliweli loa, ke hoomaka aela e malamalama loa. Aka, aole nae laua i ike i ka weliweli oia pahu kapu, no ka mea, e molehulehu ana no.

Haalele laua i kela pahu, aole i liuliu ko laua hele ana aku, halawai mua no laua me ke kiai mua me Mailehaiwale, mahamaha aku la o Aiwohikupua, no ka ike ana aku i ke kaikuahine; ia wa koke no, pane aku la o Mailehaiwale. "E hoi olua ano, he kapu keia wahi."

Aiwohikupua supposed this was in sport; both again began to approach Mailehaiwale; again the guardian told them to go. "Back at once, you two! What business have you up here and who will befriend you?"

"What is this, my sister?" asked Aiwohikupua. "Are you not my friends here, and through you shall I not get my desire?"

Then Mailehaiwale sent one of her guardian birds to Kahalaomapuana; in less than no time the four met at the place guarded by Mailekaluhea, where they expected to meet Aiwohikupua.

Kuhi iho la o Aiwohikupua hoomaakaaka hoomaauea, hoomaka hou aku la laua e hookokoke aku i o Mailehaiwale, kipaku hou mai la no ke kiai. "E hoi koke olua, owai ko olua kuleana o uka nei, a o wai ko olua makamaka?"

"Heaha keia, e kuu kaikuahine?" wahi a Aiwohikupua, "Kainoa o oukou no ko'u makamaka, a ma o oukou la e loaa'i ko'u makemake."

Ia manawa, hoouna aku la o Mailehaiwale i kekahi manu kiai ona, a hiki i o Kahalaomapuana la; he manawa ole, hoohui ae la keia ia lakou a eha ma ko Mailekaluhea wahi kiai, a malaila i manao ai lakou e halawai me Aiwohikupua.

CHAPTER XVI

And they were ready and were sent for and came. When Aiwohikupua saw Kahalaomapuana resting on the wings of birds, as commander in chief, this was a great surprise to Aiwohikupua and his companion. Said the head guard, "Return at once, linger not, delay not your going, for the princess is taboo, you have not the least business in this place; and never let the idea come to you that we are your sisters; that time has passed." Kahalaomapuana arose and disappeared.

Then the hot wrath of Aiwohikupua was kindled and his anger grew. He decided at that time to go back to the sea to Keaau, then send his warriors to destroy the younger sisters.

When they turned back and came to Kahalaomapuana's taboo sign, behold! the tail of the great lizard protruded above the taboo sign, which was covered with white *tapa* wound with the *ieie* vine and the sweet-scented fern,[51] and it was a terrible thing to see.

As soon as Aiwohikupua and his companion reached the sea at Keaau, Aiwohikupua's counsellor dispatched the chief's picked fighting men to go up and destroy the sisters, according to the chief's command.

That very day Waka foresaw what Aiwohikupua's intention was. So Waka went and met Kahalaomapuana, the princess's commander in chief, and said: "Kahalaomapuana, I have seen what your brother intends to do. He is preparing ten strong men to come up here and destroy you, for your brother is wrathful because you drove him away this morning; so let us be ready in the name of our god."

Then she sent for Kihanuilulumoku, the great lizard of Paliuli, their god. And the lizard came and she commanded him: "O our god, Kihanuilulumoku, see to this lawless one, this mischief-maker, this rogue of the sea; if they send a force here, slaughter them all, let no messenger escape, keep on until the last one is taken, and beware of Kalahumoku, Aiwohikupua's great strong dog;[52] if you blunder, there is an end of us, we shall not escape; exert your strength, all your godlike might over Aiwohikupua. Amen, it is finished, flown away." This was Kahalaomapuana's charge to their god.

That night the ten men chosen by the chief went up to destroy the sisters of Aiwohikupua, and the assistant counsellor made the eleventh in place of the chief counsellor.

MOKUNA XVI

A makaukau lakou, kii ia'ku la lakou a hiki mai la. Ia Aiwohikupua i ike aku ai ia Kahalaomapuana e kau mai ana kela iluna o ke eheu o na manu, me he Alihikaua Nui la, a he mea hou loa ia ia Aiwohikupua ma. Pane mai la ka kiai Nui, "E hoi olua ano, mai lohi, a aole hoi e kali, no ka mea, ua kapu ke Alii, aole no ou kuleana ma keia wahi, a aole no hoi e hiki ia oe ke manao mai he mau kaikuahine makou nou, ua hala ia manawa." O ke ku aku la no ia o Kahalaomapuana hoi, pau ka ike ana.

I kela manawa, ua ho-aia ka inaina wela o Aiwohikupua a mahuahua. Ma ia manawa, manao iho la oia e hoi a kai o Keaau, alaila, hoouna mai i kona mau puali koa e luku i na kaikuahine.

Ia laua i kaha aku e hoi a hiki i ka pahu kapu o Kahalaomapuana, aia hoi ilaila, ua hoopiiia ka huelo o ua moo nui nei iluna o ka pahu kapu, ua uhiia i ka *oloa*, ka ieie, a me ka palai, a he mea weliweli loa ia laua ka nana ana aku.

A hiki o Aiwohikupua ma i kai o Keaau, ia manawa, hoolale ae la ke Kuhina o Aiwohikupua i na puali koa o ke Alii e pii e luku i na kaikuahine, ma ke kauoha a ke Alii.

Ia la no, ike mua mai la no o Waka i ko Aiwohikupua manao, a me kana mau hana. A no ia mea, hele mai la o Waka a halawai me Kahalaomapuana, ko ke Alii wahine Alihikaua, olelo mai la, "E Kahalaomapuana, ua ike wau i ka manao o ko oukou kaikunane, a me kana mau hana, ke hoomakaukau la oia i umi mau kanaka ikaika, nana e kii mai e luku ia oukou, no ka mea, ua inaina ko oukou kaikunane, no ko oukou kipaku ana i kakahiaka nei; nolaila, e noho makaukau oukou ma ka inoa o ko kakou Akua."

Ia manawa, kauoha ae la oia ia Kihanuilulumoku, ka moo nui o Paliuli, ke akua o lakou nei. A hiki mai la ua moo nei, kauoha aku la oia, "E ko makou Akua, e Kihanuilulumoku, nanaia ke kupu, ka eu, ke kalohe o kai, ina e hele mai me ko lakou ikaika, pepehiia a pau, aohe ahailono, e noke oe a holo ke i olohelohe, e ao nae oe ia Kalahumoku, i ka ilio nui ikaika a Aiwohikupua, hemahema no oe, pau loa kakou, aole e pakele, kulia ko ikaika, ko mana a pau iluna o Aiwohikupua, Amama, ua noa, lele wale la." Oia ka pule kauoha a Kahalaomapuana i ko lakou Akua.

Ma ka po ana iho, pii aku la na kanaka he umi a ke Alii i wae ae e luku i na kaikuahine o Aiwohikupua, a o ka hope Kuhina ka umikumamakahi, mamuli o ka hookohu a ke Kuhina Nui i hope nona.

At the first dawn they approached Paliuli. Then they heard the humming of the wind in the thicket from the tongue of that great lizard, Kihanuilulumoku, coming for them, but they did not see the creature, so they went on; soon they saw the upper jaw of the lizard hanging right over them; they were just between the lizard's jaws; then the assistant counsellor leaped quickly back, could not make the distance; it snapped them up; not a messenger was left.

Two days passed; there was no one to tell of the disaster to Aiwohikupua's party, and because he wondered why they did not return the chief was angry.

So the chief again chose a party of warriors, twenty of them, from the strongest of his men, to go up and destroy the sisters; and the counsellor appointed an assistant counsellor to go for him with the men.

Again they went up until they came clear to the place where the first band had disappeared; these also disappeared in the lizard: not a messenger was left.

Again the chief waited; they came not back. The chief again sent a band of forty; all were killed. So it went on until eight times forty warriors had disappeared.

Then Aiwohikupua consulted with his counsellor as to the reason for none of the men who had been sent returning.

Said Aiwohikupua to his counsellor, "How is it that these warriors who are sent do not return?"

Said his counsellor, "It may be when they get to the uplands and see the beauty of the place they remain, and if not, they have all been killed by your sisters."

"How can they be killed by those helpless girls, whom I intended to kill?" So said Aiwohikupua.

And because of the chief's anxiety to know why his warriors did not come back he agreed with his counsellor to send messengers to see what the men were doing.

At the chief's command the counsellor sent the Snipe and the Turnstone, Aiwohikupua's swiftest messengers, to go up and find out the truth about his men.

Not long after they had left they met another man, a bird catcher from the uplands of Olaa;[53] he asked, "Where are you two going?"

The runners said, "We are going up to find out the truth about our people who are living at Paliuli; eight times forty men have been sent—not one returned."

"They are done for," said the bird catcher, "in the great lizard, Kihanuilulumoku; they have not been spared."

Ma ka pili o ka wanaao, hiki lakou i kahi e kokoke iki aku ana i Paliuli. Ia manawa, lohe aku la lakou i ka hu o ka nahele i ka makani o ke alelo o ua moo nui nei o Kihanuilulumoku, e hanu mai ana ia lakou nei, aole nae lakou i ike i keia mea, nolaila, hoomau aku la lakou i ka hele ana aole nae lakou i liuliu aku, he ike ana ka lakou i ka upoi ana iho a *kea* luna o ua moo nei maluna pono iho o lakou nei, aia nae lakou nei iwaenakonu o ka waha o ka moo, ia manawa, e lele koke aku ana ka Hope Kuhina, aole i kaawale aku, o ka muka koke ia aku la no ia pau loa, aohe ahailono.

Elua la, aohe mea nana i hai aku keia pilikia ia Aiwohikupua ma. A no ka haohao o ke Alii i ka hoi ole aku o kona mau koa. alaila he mea e ka huhu o ke Alii.

A no keia mea, wae hou ae la ke Alii he mau kanaka he iwakalua e pii e luku i na kaikuahine, ma ka poe ikaika wale no; a hookohu aku la ke Kuhina i Hope Kuhina nona e hele pu me na koa.

Pii hou aku la no lakou a hiki no i kahi i pau ai kela poe mua i ka make, pau hou no i ua moo nei, aohe ahailono.

Kali hou no ke Alii aole i hoi aku. Hoouna hou aku no ke Alii hookahi kanaha koa, pau no i ka make; pela mau aku no ka make ana a hiki i ka ewalu kanaha o na kanaka i pau i ka make.

Ia manawa, kukakuka ae la o Aiwohikupua me kona Kuhina i ke kumu o keia hoi ole mai o na kanaka e hoouna mauia nei.

I aku o Aiwohikupua i kona Kuhina, "Heaha keia e hoi ole mai nei na kanaka a kaua e hoouna aku nei?"

I aku la kona Kuhina, "Malia paha, ua pii no lakou a hiki iuka, a no ka ike i ka maikai o kela wahi, noho aku la no, a i ole, ua make mai la no i ou mau kaikuahine."

"Pehea auanei e make ai ia lakou, o na kaikamahine palupalu iho la ka mea e make ai o kau manao ana e make ia lakou?" pela aku o Aiwohikupua.

A no ka makemake o ke Alii e ike i ke kumu e hoi ole nei o kona mau kanaka, hooholo ae la laua me kona Kuhina e hoouna i mau elele e ike i ke kumu o keia hana a na kanaka o laua.

Ma ke kauoha a ke Alii, lawe ae la ke Kuhina ia Ulili, a me Akikeehiale, ko Aiwohikupua mau alele mama. a pii aku la e ike i ka pono o kona mau kanaka.

I ua mau elele la i hala aku ai, aole i liuliu halawai mai la me laua kekahi kanaka kia manu mai uka mai o Olaa; ninau mai la, "Mahea ka olua hele."

Olelo aku na elele, "E pii aku ana maua e ike i ka pono o ko makou poe, e noho la i Paliuli, awalu kanaha kanaka i hoounaia, aole hookahi o lakou i hoi ae."

"Pau aku la," wahi a ke kia manu, "i ka moo nui ia Kihanuilulumoku, aole e pakele mai."

When they heard this they kept on going up; not long after they heard the sighing of the wind and the humming of the trees bending back and forth; then they remembered the bird catcher's words, "If the wind hums, that is from the lizard."

They knew then this must be the lizard; they flew in their bird bodies. They flew high and looked about. There right above them was the upper jaw shutting down upon them, and only by quickness of flight in their bird bodies did they escape.

A lohe laua i keia mea, hoomau aku la laua i ka pii ana, aole i upuupu, lohe aku la laua i ka hu a ka makani, a me ke kamumu o na laau e hina ana ma-o a ma-o, alaila hoomanao laua i ka olelo a ke kia manu, "ina e hu ana ka makani, o ua moo la ia."

Maopopo iho la ia laua o ua moo nei keia, e lele ae ana laua ma ko laua kino manu. Ia lele ana a kiekie laua nei, i alawa ae ka hana aia maluna pono o laua *kea* luna e poi iho ana ia laua nei, a no ko laua nei mama loa o ka lele ana ma ko laua ano kino manu, ua pakele laua.

CHAPTER XVII

As they flew far upward and were lost to sight on high, Snipe and his companion looked down at the lower jaw of the lizard plowing the earth like a shovel, and it was a fearful thing to see. It was plain their fellows must all be dead, and they returned and told Aiwohikupua what they had seen.

Then Kalahumoku, Aiwohikupua's great man-eating dog, was fetched to go and kill the lizard, then to destroy the sisters of Aiwohikupua.

When Kalahumoku, the man-eating dog from Tahiti, came into the presence of his grandchild (Aiwohikupua), "Go up this very day and destroy my sisters," said Aiwohikupua, "and bring Laieikawai."

Before the dog went up to destroy Aiwohikupua's sisters the dog first instructed the chief, and the chiefs under him, and all the men, as follows: "Where are you? While I am away, you watch the uplands. When the clouds rise straight up, if they turn leeward then I have met Kihanuilulumoku and you will know that we have made friends. But if the clouds turn to the windward, there is trouble; I have fought with that lizard. Then pray to your god, to Lanipipili; if you see the clouds turn seaward, the lizard is the victor; but when the clouds ascend and turn toward the mountain top, then the lizard has melted away; we have prevailed.[54] Then keep on praying until I return."[55]

After giving his instructions, the dog set out up the mountain, and Aiwohikupua sent with him Snipe and Turnstone as messengers to report the deeds of the dog and the lizard.

When the dog had come close to Paliuli, Kihanuilulumoku was asleep at the time; he was suddenly startled from sleep; he was awakened by the scent of a dog. By that time the lizard was too late for the dog, who went on until he reached the princess's first guardian.

Then the lizard took a sniff, the guardian god of Paliuli, and recognized Kalahumoku, the marvel of Tahiti; then the lizard lifted his upper jaw to begin the fight with Kalahumoku.

Instantly the dog showed his teeth at the lizard, and the fight began; then the lizard was victor over Kalahumoku and the dog just escaped without ears or tail.

MOKUNA XVII

I kela wa, lele Kaawale loa aku la laua a hala loa i luna lilo, i nana iho ka hana o ua o Ulili ma i *kea* lalo o ua moo nei, e eku ana i ka honua me he Oopalau la, alaila, he mea weliweli ia laua i ka nana aku, maopopo iho la ia laua, ua pau ko lakou poe kanaka i ka make, hoi aku la laua a olelo aku la ia Aiwohikupua i ka laua mea i ike ai.

Ia manawa, kiiia aku la o Kalahumoku, ka ilio nui ai kanaka a Aiwohikupua e hele e pepehi i ka moo a make, alaila, luku aku i na kaikuahine o Aiwohikupua.

I ka hiki ana o Kalahumoku ua ilio ai kanaka o Tahiti imua o kana moopuna (Aiwohikupua), "E pii oe i keia la e luku aku i o'u mau kaikuahine," wahi a Aiwohikupua, "a e lawe pu mai ia Laieikawai."

Mamua o ko ka ilio pii ana e luku i na kaikuahine o Aiwohikupua, kauoha mua ua Ilio nei i ke Alii, a me na kaukaualii, a me na kanaka a pau, a penei kana olelo kauoha: "Auhea oukou, ma keia pii ana a'u, e nana oukou i keia la iuka, ina e pii ka ohu a kupololei i luna a kiekie loa, ina e hina ka ohu ma ka lulu, alaila, ua halawai wau me Kihanuilulumoku, manao ae oukou ua hoaikane maua. Ina hoi e hina ana ka ohu i ka makani, alaila, ua hewa o uka, ua hakaka maua me ua moo nei. Alaila, o ka pule ka oukou i ke Akua ia Lanipipili, nana ae oukou i ka ohu a i hina i kai nei, ua lanakila ka moo; aka hoi, i pii ka ohu i luna a hina i luna o ke kuahiwi, alaila, ua hee ka moo; o ko kakou lanakila no hoi ia. Nolaila, e hoomau oukou i ka pule a hoi wale mai au."

I ka pau ana o keia mau kauoha, pii aku la ka ilio, hoouna pu aku la o Aiwohikupua ia Ulili laua me Akikeehiale, i mau elele na laua e hai mai ka hana a ka moo me ka Ilio.

I ka ilio i hiki aku ai iuka ma kahi kokoke i Paliuli, ua hiamoe nae o Kihanuilulumoku ia manawa. I ua moo nei e moe ana, hikilele ae la oia mai ka hiamoe ana, no ka mea, ua hoopuiwaia e ka hohono ilio, ia manawa nae, ua hala hope ka moo i ka ilio, e hele aku ana e loaa ke kiai mua o ke Alii Wahine.

Ia manawa, hanu ae la ka moo ka hookalakupua hoi o Paliuli, a ike aku la ia Kalahumoku i ke aiwaiwa o Tahiti, ia manawa, wehe ae la ua moo nei i kona *a* luna e hoouka no ke kaua me Kalahumoku.

I kela manawa koke no, hoike aku ana ka ilio i kona mau niho imua o ka moo. O ka hoomaka koke no ia o ke kaua, ia manawa, ua lanakila ka moo maluna o Kalahumoku, a hoi aku la ka ilio me ke ola mahunehune, ua pau na pepeiao a me ka huelo.

At the beginning of the fight the messengers returned to tell Aiwohikupua of this terrible battle.

When they heard from Snipe and his companion of this battle between the lizard and the dog, Aiwohikupua looked toward the mountain.

As they looked the clouds rose straight up, and no short time after turned seaward, then Aiwohikupua knew that the lizard had prevailed and Aiwohikupua regretted the defeat of their side.

In the evening of the day of the fight between the two marvelous creatures Kalahumoku came limping back exhausted; when the chief looked him over, gone were the ears and tail inside the lizard.

So Aiwohikupua resolved to depart, since they were vanquished. They departed and came to Kauai and told the story of the journey and of the victory of the lizard over them. (This was the third time that Aiwohikupua had been to Paliuli after Laieikawai without fulfilling his mission.)

Having returned to Kauai without Laieikawai, Aiwohikupua gave up thinking about Laieikawai and resolved to carry out the commands of Poliahu.

At this time Aiwohikupua, with his underchiefs and the women of his household, clapped hands in prayer before Lanipipili, his god, to annul his vow.

And he obtained favor in the presence of his god, and was released from his sinful vow "not to take any woman of these islands to wife," as has been shown in the former chapters of this story.

After the ceremonies at Kauai, he sent his messengers, the Snipe and the Turnstone, to go and announce before Poliahu the demands of the chief.

In their bird bodies they flew swiftly to Hinaikamalama's home at Hana and came and asked the people of the place, "Where is the woman who is betrothed to the chief of Kauai?"

"She is here," answered the natives of the place.

They went to meet the princess of Hana.

The messengers said to the princess, "We have been sent hither to tell you the command of your betrothed husband. You have three months to prepare for the marriage, and in February, on the night of the seventeenth, the night of Kulu, he will come to meet you, according to the oath between you."

When the princess had heard these words the messengers returned and came to Aiwohikupua.

Asked the chief, "Did you two meet Poliahu?"

"Yes," said the messengers, "we told her, as you commanded, to prepare herself; Poliahu inquired, 'Does he still remember the game of *konane* between us?'"

I ka hoomaka ana nae o ko laua hakaka, hoi aku la na elele a hai aku la ia Aiwohikupua ma i keia kaua weliweli.

A lohe aku la lakou ia Ulili ma i keia kaua a ka moo me ka ilio, a he mea mau nae ia Aiwohikupua ma ka nana ia uka.

Ia lakou no enana ana, pii ae la ka ohu a kupololei i luna aole i upuupu, hina ana ka ohu i kai, alaila, manao ae la o Aiwohikupua ua lanakila ka moo, alaila, he mea kaumaha ia Aiwohikupua no ke pio ana o ko lakou aoao.

Ma ke ahiahi o ua la hoouka kaua nei o na kupueu, hoi mai ana o Kalahumoku me ka nawaliwali, ua pau ke aho, i nana aku ka hana o ke Alii i kana ilio, ua pau na pepeiao, a me ka huelo i ka moo.

A no keia mea, manao ae la o Aiwohikupua e hoi, no ka mea, ua pio lakou. Hoi aku la lakou a hiki i Kauai, a hai aku la i ke ano o kana hele ana, a me ka lanakila o ka moo maluna o lakou. (O ke kolu keia o ko Aiwohikupua hiki ana i Paliuli no Laieikawai, aole he ko iki o kona makemake.)

Ma keia hoi ana o Aiwohikupua i Kauai, mai ke kii hope ana ia Laieikawaii, alaila, hoopau loa o Aiwohikupua i kona manao ana no Laieikawai. Ia manawa ka hooko ana a Aiwohikupua e hoo ko i ka olelo Kauohu a Poliahu.

I kela wa, papaiawa ae la o Aiwohikupua me kona mau kaukaualii, a me na haiawahine ona e hoopau i kana olelo hoohiki imua o Lanipipili kona Akua.

A loaa kona hoomaikaiia imua o kona Akua, me ke kalaia o kona hala hoohiki, "Aole e lawe i kekahi o na wahine o keia mau mokupuni i wahine hoao," e like me na mea i hoikeia ma kekahi o na Mokuna mua o keia Kaao.

A pau na la o ka papaiawa ma Kauai, hoouna aku la ia i kona mau elele ia Ulili laua me Akikeehiale, e holo aku e hai i ka olelo kauoha a ke Alii imua o Poliahu.

Ma ko laua ano kino manu, ua lele koke laua a hiki Hinaikamalama la ma Hana, a hiki laua, ninau aku i na ka maaina, "Auhea la ka wahine hoopalau a ke Alii o Kauai."

"E i ae no," wahi a ma kamaaina.

Hele aku la laua a halawai me ke Alii wahine o Hana.

Olelo aku la na elele i ke Alii wahine, "I hoounaia mai nei maua e hai aku ia oe, ma ke kauoha a ko kane hoopalau. Ekolu malama ou e hoomakaukau ai no ka hoao o olua, a ma ka ha o ka malama i ka po i o Kulu e hiki mai ai oia a halawai olua e like me ka olua hoohiki ana."

A lohe ke Alii wahine i keia mau olelo, hoi aku la na elele a hiki i o Aiwohikupua.

Ninau mai la ke Alii, "Ua halawai olua me Poliahu?"

"Ae," wahi a na elele, "hai aku nei maua e like me ke kauoha, ke hoomakaukau la paha kela, i mai nei nae o ua Poliahu ia maua, ke hoomanao la no nae paha ia i ke konane ana a maua?"

"Perhaps so," answered the messengers.

When Aiwohikupua heard the messengers' words he suspected that they had not gone to Poliahu; then Aiwohikupua asked to make sure, "How did you two fly?"

Said they, "We flew past an island, flew on to some long islands—a large island like the one we first passed, two little islands like one long island, and a very little island; we flew along the east coast of that island and came to a house below the hills covered with shade; there we found Poliahu; that was how it was."

Said Aiwohikupua, "You did not find Poliahu; this was Hinaikamalama."

Now for this mistake of the messengers the rage of Aiwohikupua was stirred against his messengers, and they ceased to be among his favorites.

At this, Snipe and his companion decided to tell the secrets prohibited to the two by their master. Now how they carried out their intrigue, you will see in Chapter XVIII.

"Ae paha," wahi a na elele.

A lohe ke Alii i keia olelo hope a na elele, manao ae la o Aiwohikupua i keia mau olelo, aole ia i hiki i o Poliahu la, alaila, hoomaopopo aku la o Aiwohikupua, "Pehea ka olua lele ana aku nei?"

Hai aku laua, "Lele aku nei maua a loaa he mokuaina lele hou aku no a he wahi mokuaina loihi, mailaila aku maua a he mokuaina nui e like me ka moku i loaa mua ia maua, elua nae mau moku liilii iho e like me kahi moku loihi, a he wahi mokuaina uuku loa iho, lele aku la maua ma ka aoao hikina o ua moku la a hiki maua he hele malalo o na puu, a he malu e uhi ana, ilaila o Poliahu i loaa'i ia maua, oia la."

I mai la o Aiwohikupua, "Aole i loaa ia olua o Poliahu, o Hinaikamalama aku la ia."

Aka, ma keia hana a na elele lalau, ua ho-aia ka inaina o ke Alii no kana mau elele, nolaila, ua hoopauia ko laua punahele.

Ma keia hoopauia ana o ua o Ulili ma, manao iho la laua, e hai i na mea huna i papaia ia laua e ko laua haku, nolaila, ua hooko laua i ka laua mea i ohumu ai, aia ma ka Mokuna XVIII, kakou e ike ai.

CHAPTER XVIII.

After the dismissal of Snipe and his fellow, the chief dispatched Frigate-bird, one of his nimble messengers, with the same errand as before.

Frigate-bird went to Poliahu; when they met, Frigate-bird gave the chief's command, according to the words spoken in Chapter XVII of this story. Having given his message, the messenger returned and reported aright; then his lord was pleased.

Aiwohikupua waited until the end of the third month; the chief took his underchiefs and his favorites and the women of his household and other companions suitable to go with their renowned lord in all his royal splendor on an expedition for the marriage of chiefs.

On the twenty-fourth day of the month Aiwohikupua left Kauai, sailed with 40 double canoes, twice 40 single canoes, and 20 provision boats.

Some nights before that set for the marriage, the eleventh night of the month, the night of Huna, they came to Kawaihae; then he sent his messenger, Frigate-bird, to get Poliahu to come thither to meet Aiwohikupua on the day set for the marriage.

When the messenger returned from Poliahu, he told Poliahu's reply: "Your wife commands that the marriage take place at Waiulaula. When you look out early in the morning of the seventeenth, the day of Kulu, and the snow clothes the summit of Maunakea, Maunaloa, and Hualalai,[56] clear to Waiulaula, then they have reached the place where you are to wed; then set out, so she says."

Then Aiwohikupua got ready to present himself with the splendor of a chief.

Aiwohikupua clothed the chiefs and chiefesses and his two favorites in feather capes and the women of his household in braided mats of Kauai. Aiwohikupua clothed himself in his snow mantle that Poliahu had given him, put on the helmet of *ie* vine wrought with feathers of the red *iiwi* bird. He clothed his oarsmen and steersmen in red and white *tapa* as attendants of a chief; so were all his bodyguard arrayed.

On the high seat of the double canoe in which the chief sailed was set up a canopied couch covered with feather capes, and right above the couch the taboo signs of a chief, and below the sacred symbols sat Aiwohikupua.

MOKUNA XVIII

Mahope iho o ka hoopauia ana o Ulili ma; hoouna hou aku la oia ia Koae, kekahi o kana mau elele mama e like me ka olelo kauoha i na elele mua.

A hiki o Koae i o Poliahu la, halawai aku la laua, hai aku la o Koae i ke kauoha a ke Alii e like me ka mea i haiia ma na pauku hope o ka Mokuna XVII o keia Kaao; a pau na olelo a ke Alii i ka haiia, hoi aku la ko ke Alii elele, a hai aku la ma ka pololei, alaila, he mea maikai ia i kona Haku.

Noho iho la o Aiwohikupua, a i na la hope o ke kolu o ka malama; lawe ae la ke Alii i kona mau kaukaualii, a me na punahele, i na haiawahine hoi, na hoa kupono ke hele pu ma ke kahiko ana i ka hanohano Alii ke hele ma kana huakai no ka hoao o na Alii.

I na la i o Kaloa kukahi, haalele o Aiwohikupua ia Kauai, holo aku oia he kanaha kaulua, elua kanaha kaukahi, he iwahalua peleleu.

Mamua o ka po hoao o na Alii, i ka po i o Huna, hiki lakou i Kawaihae, ia manawa, hoouna aku la oia ia koae, kona elele e kii ia Poliahu e iho mai e halawai me Aiwohikupua, i ka la i kauohaia'i e hoao.

A hiki ka elele imua o Aiwohikupua mai ke kii ana ia Poliahu, a hai mai la i kana olelo mai a Poliahu mai, "Eia ke kauoha a ko wahine, ma Waiulaula olua e hoao ai, ina e ike aku kakou ma ke kakahiaka nui o ka la o Kulu, e halii ana ka hau mai ka piko o Maunakea, Maunaloa, a me Hualalai, a hiki i Waiulaula, alaila, ua hiki lakou i kahi o olua e hoao ai, alaila, hele aku kakou, pela mai nei."

Alaila, hoomakaukau ae la o Aiwohikupua i kona hanohano Alii.

Kahiko aku la o Aiwohikupua i kona mau kaukaualii kane, a me na kaukaualii wahine, a me na punahele, i ka Ahuula, a o na haiawahine kekahi i kahikoia i ka Ahuoeno. A kahiko iho la o Aiwohikupua i kona kapa hau a Poliahu i haawi aku ai, kau iho la i ka mahiole ie i hakuia i ka hulu o na Iiwi. Kahiko aku la oia i kona mau hoewaa, a me na hookele i na kihei paiula, e like me ke kahiko ana i na hoewaa o ke Alii, pela no na hoewaa o kona puali alii a pau.

Ma na waa o ke Alii i kau ai a holo aku, ua kukuluia maluna o na pola o na waa he anuu, he wahi e noho ai ke Alii; ua hakuia ka anuu o ke Alii i na Ahuula, a maluna pono o ka anuu, he mau puloulou kapu Alii, a maloko o ka puloulou, noho iho la o Aiwohikupua.

Following the chief and surrounding his canoe came ten double canoes filled with expert dancers. So was Aiwohikupua arrayed to meet Poliahu.

On the seventeenth day, the day of Kulu, in the early morning, a little later than sunrise, Aiwohikupua and his party saw the snow begin to hide the summits of the mountain clear to the place of meeting.

Already had Poliahu, Lilinoe, Waiaie, and Kahoupokane arrived for the chief's marriage.

Then Aiwohikupua set out to join the woman of the mountain. He went in the state described above.

As Aiwohikupua was sailing from Kawaihae, Lilinoe rejoiced to see the unrivaled splendor of the chief.

When they came to Waiulaula they were shivering with cold, so Aiwohikupua sent his messenger to tell Poliahu, "They can not come for the cold."

Then Poliahu laid off her mantle of snow and the mountain dwellers put on their sun mantles, and the snow retreated to its usual place.

When Aiwohikupua and his party reached Poliahu's party the princess was more than delighted with the music from the dancers accompanying the chief's canoe and she praised his splendid appearance; it was beautiful.

When they met both showed the robes given them before in token of their vow.

Then the chiefs were united and became one flesh, and they returned and lived in Kauai, in the uplands of Honopuwai.

Now Aiwohikupua's messengers, Snipe and Turnstone, went to tell Hinaikamalama of the union of Aiwohikupua with Poliahu.

When Hinaikamalama heard about it, then she asked her parents to let her go on a visit to Kauai, and the request pleased her parents.

The parents hastened the preparation of canoes for Hinaikamalama's voyage to Kauai, and selected a suitable cortege for the princess's journey, as is customary on the journey of a chief.

When all was ready Hinaikamalama went on board the double canoe and sailed and came to Kauai.

When she arrived Aiwohikupua was with Poliahu and others at Mana, where all the chiefs were gathered for the sport between Hauailiki and Makaweli.

That night was a festival night, the game of *kilu* and the dance *kaeke* being the sports of the night.[57]

During the rejoicings in the middle of the night came Hinaikamalama and sat in the midst of the festive gathering, and all marveled at this strange girl.

Ma na waa ukali o ke Alii, he umi kaulua e hoopuni ana i ko ke Alii waa, a maluna o na waa ukali o ke Alii, he poe akamai i ke kaeke. Pela i kahikoia ai o Aiwohikupua i ko laua la i hoao ai me Poliahu.

Ma ka la o Kulu, ma ke kakahiaka, i ka puka ana ae o ka la a kiekie iki ae, ike aku la o Aiwohikupua ma i ka hoomaka ana o ka hau e uhi maluna o ka piko o na mauna, a hiki i kahi o laua e hoao ai.

I kela manawa, ua hiki o Poliahu, Lilinoe, Waiaie, a me Kahoupokane, i kahi e hoao ai na Alii.

Ia manawa, hoomaka o Aiwohikupua e hele e hui me ka wahine noho mauna o Maunakea. E like me ka mea i oleloia maluna, pela ko ke Alii hele ana.

Ia Aiwohikupua ma e holo aku ana i ka moana mai Kawaihae aku, he mea e ka olioli o Lilinoe i ka hanohano launa ole o ke Alii kane.

A hiki lakou i Waiulaula, ua pauhia lakou e ke anu, a nolaila, hoouna aku la o Aiwohikupua i kona elele e hai aku ia Poliahu, "Aole e hiki aku lakou no ke anu."

Ia manawa, haalele e Poliahu i kona kapa hau, lalau like ae la ka poe noho mauna i ko lakua kapa la, hoi aku la ka hau a kona wahi mau.

Ia Aiwohikupua ma i hiki aku ai ma ko Poliahu ma wahi e noho ana, he mea lealea loa i ke Alii wahine na mea kani o na waa o ke Alii kane, a he mea mahalo loa no hoi ia lakou ka ike ana i ko ke Alii kane hanohano, a maikai hoi.

Ia laua i hui ai, hoike ae la o Aiwohikupua, a me Poliahu, i na aahu o laua i haawi muaia i mau hoike no ka laua olelo ae like.

Ia manawa, hoa ae la na Alii, a lilo ae la laua i hookahi io, hoi ae la lakou a noho ma Kauai iuka o Honopuwai.

O na elele mua a Aiwohikupua, o Ulili laua me Akikeehiale, na laua i hele aku e hai ia Hinaikamalama i ka hoao ana o Aiwohikupua me Poliahu.

Ia Hinaikamalama i lohe ai i keia mau olelo no ka hoao o Aiwohikupua ma, ia manawa, noi aku la oia i kona mau makua e holo e makaikai ia Kauai, a ua pono kana noi imua o kona mau makua.

Hoolale ae la kona mau makua i na kanaka e hoomakaukau i na waa no Hinaikamalama e holo ai i Kauai, a wae ae la i mau hoahele kupono no ke Alii e like me ke ano mua o ka huakai Alii.

A makaukau ko ke Alii mau pono no ka hele ana, kau aku la o Hinaikamalama ma na waa, a holo aku la a hiki i Kauai.

Ia ianei i hiki aku ai, aia o Aiwohikupua me Poliahu ma Mana, e akoakoa ana na Alii malaila no ka la hookahakaha o Hauailiki me Makaweli.

Ia po iho, he po lealea ia no na Alii, he kilu, a he kaeke, na lealea ia po.

Ia Aiwohikupua ma e lealea ana ia manawa, ma ka waena konu o ka po, hiki aku la o Hinaikamalama a noho iloko o ka aha lealea; a he mea malihini nae i ka aha keia kaikamahine malihini.

When she came into their midst Aiwohikupua did not see her, for his attention was taken by the dance.

As Hinaikamalama sat there, behold! Hauailiki conceived a passion for her.

Then Hauailiki went and said to the master of ceremonies, "Go and tell Aiwohikupua to stop the dance and play at spin-the-gourd; when the game begins, then you go up and draw the stranger for my partner to-night."

At the request of the one for whom the sports were given the dance was ended.

Then Hauailiki played at spin-the-gourd with Poliahu until the gourd had been spun ten times. Then the master of ceremonies arose and made the circuit of the assembly, returned and touched Hauailiki with his *maile* wand and sang a song, and Hauailiki arose.

Then the master of ceremonies took the wand back and touched Hinaikamalama's head and she arose.

As she stood there she requested the master of the sports to let her speak, and he nodded.

Hinaikamalama asked for whom the sports were given, and they told her for Hauailiki and Makaweli.

And Hinaikamalama turned right around and said to Hauailiki, "O chief of this festal gathering (since I have heard this is all in your honor), your sport master has matched us two, O chief, to bring us together for a little; now I put off the match which the master of ceremonies has chosen. But let me explain my object in coming so far as Kauai. That fellow there, Aiwohikupua, is my reason for coming to this land, because I heard that he was married to Poliahu; therefore I came here to see how he had lied to me. For that man there came to Hana on Maui while we were surf riding. The two of them were the last to surf, and when they were through, they came home to play *konane* with me. He wanted to play *konane*. We set up the board again; I asked what he would bet; he pointed to his double canoe. I said I did not like his bet; then I told the bet I liked, our persons; if he beat me at *konane*, then I would become his and do everything that he told me to do, and the same if he lost to me, then he was to do for me as I to him; and we made this bargain. And in the game in a little while my piece blocked the game, and he was beaten. I said to him, 'You have lost; you ought to stay with me as we have wagered.' Said that fellow, 'I will wait to carry out the

Ia manawa aianei i komo aku ai iloko o ka aha lealea, aole nae o Aiwohikupua i ike maopopo mai ia manawa, no ka mea, ua lilo i ka hula kaeke.

Ia Hinaikamalama e noho ana iloko o ka aha lealea, aia hoi, ua komo iloko o Hauailiki ka iini nui.

Ia manawa, hele aku la o Hauailiki a i ka mea ume i aku la, "E hele oe a olelo aku ia Aiwohikupua e hoopau ka hula kaeke, i kilu ka lealea i koe, aia a kilu, alaila, kii aku oe a ume mai i ka wahine malihini, o ko'u pili ia o keia po."

Ma ke kauoha a ka mea nona ka po lealea e kilu, ua hoopauia ke kaeke.

Ia Hauailiki e kilu ana me Poliahu, a i ka umi o na hauna kilu a laua. Ia manawa, ku mai la ka mea ume a kaapuni ae la a puni ka aha, hoi mai la a kau aku la i ka maile ia Hauailiki me ke oli ana, a ku mai la o Hauailiki.

Ia manawa, kaili mai la ka mea ume i ka maile a kau aku la maluna o Hinaikamalama, a ku mai la.

Ia manawa, a Hinaikamalama i ku mai ai, nonoi aku la oia i ka mea ume e olelo ae, a kunou mai la ka mea ume.

Ninau aku la o Hinaikamalama i ka mea nona ka aha lealea, haiia mai la no Hauailiki me Makeweli.

Iloko o kela manawa, huli pono aku la o Hinaikamalama a olelo aku ia Hauailiki, "E ke Alii nona keia aha lealea, ua lohe ae la wau keia aha, ua umeia ae nei kaua e ka mea ume o ka aha lealea au, e ke Alii, no ka hoohui ana ia kaua no ka manawa pokole, alia nae wau e hooko i ka ume a ka mea nana i ume ia kaua e like me kona makemake. Aka, a hoakaka ae wau i ko'u kuleana i hiki mai ai ia Kauai nei, mai kahi loihi mai. Oiala, o Aiwohikupua ko'u kuleana i hiki ai i keia aina, no kuu lohe ana ae nei ua hoao oiala me Poliahu, nolaila i hele mai nei wau e ike i koiala hoopunipuni nui ia'u. No ka mea, hiki ae kela i Hana ma Maui, e heenalu ana makou, na laua ia nae ka heenalu hope loa, a pau ka laua la heenalu ana, hoi laua la e konane ana makou, makemake no oiala i ke konane, kau hou ka papa konane a paa, ninau aku wau i kona kumu pili, kuhikuhi kela i na kaulua. Olelo aku wau, aole o'u makemake i kona kumu pili, alaila, hai aku wau i ka'u kumu pili makemake, o na kino no o maua, ina e make wau ia iala ma ke konane ana, alaila, lilo wau na iala, ma kana mau hana a pau e olelo ai ia'u, malaila wau, ma na mea kupono nae, a pela no hoi wau ina e make kela ia'u, alaila, e like me kana hana ia'u, pela no ka'u ia ia; a holo like ia maua keia olelo paa. I ke konane ana nae, aole i liuliu, paa mua ia'u na luna o ka papa konane a maua, o koiala make iho la no ia. I aku wau ia iala, ua eo oe, pono oe ke noho me a'u e like me ka kaua pili ana. I mai kela, 'Alia wau e hooko i kau kumu pili a hoi mai wau mai kuu

bet until I return from a touring trip. Then I will fulfill the bet, O princess.' And because of his fine speeches we agreed upon this, and for this reason, I have lived apart under a taboo until now. And when I heard that he had a wife, I came to Kauai and entered the festal gathering. O chief, that is how it was."

Then the men at the gathering all around the *kilu* shelter were roused and blamed Aiwohikupua. Then at Hinaikamalama's story, Poliahu was filled with hot anger; and she went back to White Mountain and is there to this day.

Soon after Hinaikamalama's speech the games began again; the game was between Aiwohikupua and Makaweli.

Then the master of ceremonies stood up and touched Hauailiki and Hinaikamalama with the wand, and Hauailiki arose and Hinaikamalama also. This time Hinaikamalama said to Hauailiki, "O chief, we have been matched by the sport master as is usual in this game. But I must delay my consent; when Aiwohikupua has consented to carry out our vow, after that, at the chief's next festival night, this night's match shall be fulfilled." Then Hauailiki was very well pleased.

And because of Hinaikamalama's words, Aiwohikupua took Hinaikamalama to carry out their vow.

That very night as they rested comfortably in the fulfillment of their bargain, Hinaikamalama grew numb with cold, for Poliahu had spread her cold snow mantle over her enemy.

Then Hinaikamalama raised a short chant—

Cold, ah! cold,
A very strange cold,
My heart is afraid.
Perhaps sin dwells within the house,
My heart begins to fear,
Perhaps the house dweller has sinned.
O my comrade, it is cold.

huakai kaapuni mai, alaila, hookoia ke kumu pili au e ke Alii wahine.' A no keia olelo maikai aianei, ua holo like ia ia maua, a no keia mea, noho puupaa wau me ka maluhia a hiki mai i keia manawa. A no kuu lohe ana ae nei he wahine ka iala, oia ko'u hiki mai nei ia Kauai nei, a komo mai la i ko aha lealea e ke Alii, oia la."

Ia manawa, nene aku la ka aha kanaka a puni ka papai kilu, me ka hoohewa loa ia Aiwohikupua.. Ia manawa no a Hinaikamalama a haiolelo la, alaila ua hoopihaia o Poliahu i ka huhu wela, o kona hoi no ia i Maunakea a hiki i keia la.

Mahope iho nae o ka haiolelo ana a Hinaikamalama, hoomaka hou ke kilu, ia Aiwohikupua laua me Makaweli ke kilu ia manawa.

Ia manawa, ku hou mai la ka mea ume a hooili hou i ka maile maluna o Hauailiki me Hinaikamalama, a ku ae la o Hauailiki, a ku mai la no hoi o Hinaikamalama. Ma keia ume hope, hai mai la o Hinaikamalama i kana olelo imua o Hauailiki, "E ke Alii e, ua hoohuiia kaua e ka mea ume ma ka mea mau o na aha lealea. Aka, alia wau e ae aku, aia ae mai o Aiwohikupua e hooko maua i na hoohiki a maua, a pau ko maua manawa, alaila, ma ka po lealea hou a ke Alii, e hookoia ai ka ume o keia po no kaua." Alaila, he mea maikai loa ia i ko Hauailiki manao.

A no keia olelo a Hinaikamalama, lawe ae la o Aiwohikupua ia Hinaikamalama no ka hooko i ka laua hoohiki.

Ia po no, iloko o ko laua manawa hoomaha no ka hooluolu i ka hoohiki ana, hike mai la ma o Hinaikamalama ke anu maeele loa, no ka mea, ua kuu mai la o Poliahu i ke anu o kona kapahau maluna o kona enemi.

Ia manawa, hapai ae la o Hinaikamalama he wahi mele:

"He anu e he a—nu
He anu e wale no hoi keia,
Ke ko nei i ke ano o kuu manawa,
Ua hewa ka paha loko o ka noho hale,
Ke kau mai nei ka halia i kuu manawa,
No ka noho hale paha ka hewa—e.
E kuu hoa—e, he anu—e.

CHAPTER XIX

When Hinaikamalama ceased chanting, she said to Aiwohikupua, "Where are you? Embrace me close to make me warm; I am cold all over; no warmth at all."

Then Aiwohikupua obeyed her, and she grew as warm as before.

As they began to take their ease in fulfillment of their vow at the betrothal, then the cold came a second time upon Hinaikamalama.

Then she raised a chant, as follows:

O my comrade, it is cold,
Cold as the snow on the mountain top,
The cold lies at the soles of my feet,
It presses upon my heart,
The cold wakens me
In my night of sleep.

This time Hinaikamalama said to Aiwohikupua, "Do you not know any reason for our being cold? If you know the reason, then tell me; do not hide it."

Said Aiwohikupua, "This cold comes from your rival; she is perhaps angry with us, so she wears her snow mantle; therefore we are cold."

Hinaikamalama answered, "We must part, for we have met and our vow is fulfilled."

Said Aiwohikupua, "We will break off this time; let us separate; to-morrow at noon, then we will carry out the vow."

"Yes," said Hinaikamalama.

After they had parted then Hinaikamalama slept pleasantly the rest of the night until morning.

At noon Aiwohikupua again took her in fulfillment of the agreement of the night before.

As those two reposed accordingly, Poliahu was displeased.

Then Poliahu took her sun mantle and covered herself; this time it was the heat Poliahu sent to Hinaikamalama. Then she raised a short song, as follows:

The heat, ah! the heat,
The heat of my love stifles me,
It burns my body,
It draws sweat from my heart,
Perhaps this heat is my lover's—ah!

MOKUNA XIX

A pau ke oli ana i Hinaikamalama, olelo aku la oia ia Aiwohikupua, "Auhea oe, e apo mai oe ia'u a paa i mehana iho wau, hele mai nei kuu anu a anu, aohe wahi anu ole."

Alaila, hooko mai la o Aiwohikupua i ka ka wahine olelo, alaila, loaa mai la ka mahana e like me mamua.

A hoomakaukau iho la laua e hooluolu no ka hooko i ka laua hoohiki ma ka hoopalau ana, alaila, hiki hou mai la ke anu ia Hinaikamalama, o ka lua ia o kona loaa ana i ke anu.

Ia manawa, hapai hou ae la oia he wahi mele, penei:

"E ke hoa e, he a—nu,
Me he anu hau kuahiwi la keia,
Ke anu mai nei ma na kapuai,
Ke komi nei i kuu manawa,
Kuu manawa hiamoe—hoi,
Ke hoala mai nei ke anu ia'u,
I kuu po hiamoe—hoi."

I keia manawa, olelo aku la o Hinaikamalama ia Aiwohikupua, "Aole anei oe i ike i ke kumu o keia anu o kaua? Ina ua ike oe i ke kumu o keia anu, alaila e hai mai; mai huna oe."

I aku o Aiwohikupua, "No ko punalua keia anu, ua huhu paha ia kaua, nolaila, aahu ae la ia i ke kapa hau ona, nolaila na anu."

Pane aku la o Hinaikamalama, "Ua pau kaua, no ka mea, ua pili ae la no na kino o kaua, a ua ko ae la no ka hoohiki a kaua no ka hoopalau ana."

I mai o Aiwohikupua, "Ua oki kaua i keia manawa, e hookaawale kaua, apopo ma ke awakea, alaila, oia ka hooko ana o ka hoohiki a kaua."

"Ae," wahi a Hinaikamalama.

A kaawale aku la laua, alaila, loaa iho la ia Hinaikamalama ka moe oluolu ana ia koena po a hiki i ke ao ana.

Ma ke awakea, lawe hou ae la o Aiwohikupua e hooko i ka laua mea i olelo ai ia po iho mamua.

Iloko o ko laua manawa i hoomaka ai no ka hooko ana i ka hoohiki, alaila, ua pono ole ia mea i ko Poliahu manao.

Ia manawa, lawe ae la o Poliahu i kona kapa la, a aahu iho la, ia manawa ka hookuu ana'ku o Poliahu i ka wela maluna o Hinaikamalama. Ia manawa, hapai ae la oia he wahi mele, penei:

"He wela—e, he wela,
Ke poi mai nei ka wela a kuu ipo ia'u,
Ke hoohahana nei i kuu kino,
Ke hoonakulu nei hoi i kuu manawa,
No kuu ipo paha keia wela—e."

Said Aiwohikupua, "It is not my doing; perhaps Poliahu causes this heat; perhaps she is angry with us."

Said Hinaikamalama, "Let us still have patience and if the heat comes over us again, then leave me."

After this, they again met in fulfillment of their vow.

Then again the heat settled over them, then she raised again the chant:

The heat, ah! the heat,
The heat of my love stifles me.
Its quivering touch scorches my heart,
The sick old heat of the winter,
The fiery heat of summer,
The dripping heat of the summer season,
The heat compels me to go,
I must go.

Then Hinaikamalama arose to go.

Said Aiwohikupua, "You might give me a kiss before you go."

Said Hinaikamalama, "I will not give you a kiss; the heat from that wife of yours will come again, it will never do. Fare you well!"

Let us leave off here telling about Aiwohikupua. It is well to speak briefly of Hinaikamalama.

After leaving Aiwohikupua, she came and stayed at the house of a native of the place.

This very night there was again a festivity for Hauailiki and the chiefs at Puuopapai.

This night Hinaikamalama remembered her promise to Hauailiki after the game of spin-the-gourd, before she met Aiwohikupua.

This was the second night of the festival; then Hinaikamalama went and sat outside the group.

Now, the first game of spin-the-gourd was between Kauakahialii and Kailiokalauokekoa. Afterward Kailiokalauokekoa and Makaweli had the second game.

During the game Poliahu entered the assembly. To Hauailiki and Poliahu went the last game of the night.

And as the master of ceremonies had not seen Hinaikamalama early that night, he had not done his duty. For on the former night the first game this night had been promised to Hauailiki and Hinaikamalama, but not seeing her he gave the first game to others.

Close on morning the sport master searched the gathering for Hinaikamalama and found her.

I aku o Aiwohikupua, "Aole no'u na wela, malia paha no Poliahu no na wela, ua huhu paha ia kaua."

I aku la o Hinaikamalama, "E hoomanawanui hou kaua, a ina i hiki hou mai ka wela maluna o kaua, alaila, haalele mai oe ia'u."

Mahope iho o keia mau mea, hoao hou ae la laua i ka laua hana no ka hooko i ka laua hoohiki.

Ia manawa, kau hou mai la no ka wela maluna o laua, alaila, hapai hou ae la oia ma ke mele:

"He wela—e he we—la,
Ke apu mai nei ka wela a ka po ia'u,
Ke ulili anapu nei i kuu manawa,
Ka wela kukapu o ka hooilo,
I haoa enaena i ke kau,
Ka la wela kulu kahi o ka Makalii,
Ke hoeu mai nei ka wela ia'u e hele,
E hele no—e."

Ia manawa, ke ku ae la no ia o Hinaikamalama hele.

I mai o Aiwohikupua, "Kainoa o ka haawi mai i ka ihu, alaila hele aku."

I mai la o Hinaikamalama, "Aole e haawiia ka ihu ia oe, o ka hao ana mai ia o ka wela o ua wahine au, pono ole. Aloha oe."

(E waiho kakou i ke kamailio ana no Aiwohikupua maanei. E pono e kamailio pokole no Hinaikamalama.)

Mahope iho o kona hookaawale ana ia Aiwohikupua, hele aku oia a noho ma ka hale kamaaina.

Ia po iho, he po lealea hou ia no Hauailiki me na'lii ma Puuopapai.

Ia po, hoomanao ae la o Hinaikamalama no kana kauoha ia Hauailiki, mahope iho o ko laua umeia ana, a mamua hoi o kona hoohui ana me Aiwohikupua.

I kela po, oia ka lua o ka po lealea, alaila, hele aku la o Hinaikamalama a noho pu aku la mawaho o ka aha.

Ia manawa, na Kauakahialii laua me Kailiokalauokekoa ke kilu mua. Mahope iho, na Kailiokalauokekoa me Makaweli, ka lua o ka lealea.

Ia laua e kilu ana, komo mai la o Poliahu iloko o ka aha lealea. Ia Hauailiki me Poliahu ke kilu hope oia po.

A no ka ike ole o ka mea ume ia Hinaikamalama i kela po, nolaila, aole e hiki i ka mea ume ke hoomaka i kana hana. No ka mea, ua oleloia i ka po mua, no Hauailiki a me Hinaikamalama ka lealea mua oia po, a no ka loaa ole i ka maka o ka mea ume, ua lilo ka lealea i na mea e ae.

I ke kokoke ana e ao ua po nei, huli ae la ka mea ume iloko o ka aha ia Hinaikamalama, a loaa iho la.

Then the sport master stood up in the midst of the assembly, while Hauailiki and Poliahu were playing, then he sang a song while fluttering the end of the wand over Hauailiki and took away the wand and Hauailiki stood up. The sport master went over to Hinaikamalama, touched her with the wand and withdrew it. Then Hinaikamalama stood in the midst of the circle of players.

When Poliahu saw Hinaikamalama, she frowned at sight of her rival.

And Hauailiki and Hinaikamalama withdrew where they could take their pleasure.

When they met, said Hinaikamalama to Hauailiki, "If you take me only for a little while, then there is an end of it, for my parents do not wish me to give up my virginity thus. But if you intend to take me as your wife, then I will give myself altogether to you as my parents desire."

To the woman's words Hauailiki answered, "Your idea is a good one; you think as I do; but let us first meet according to the choice of the sport master, then afterwards we will marry."

"Not so," said Hinaikamalama," let me be virgin until you are ready to come and get me at Hana."

On the third night of Hauailiki's festivities, when the chiefs and others were assembled, that night Lilinoe and Poliahu, Waiaie and Kahoupokane met, for the three had come to find Poliahu, thinking that Aiwohikupua was living with her.

This night, while Aiwohikupua and Makaweli were playing spin-the-gourd, in the midst of the sport, the women of the mountain entered the place of assembly.

As Poliahu and the others stood in their mantles of snow, sparkling in the light, the group of players were in an uproar because of these women, because of the strange garments they wore; at the same time cold penetrated the whole *kilu* shelter and lasted until morning, when Poliahu and her companions left Kauai. At the same time Hinaikamalama left Kauai.

When we get to Laieikawai's coming to Kauai after Kekalukaluokewa's marriage with Laieikawai, then we will begin again the story of Hinaikamalama; at this place let us tell of Kauakahialii's command to his friend, and so on until he meets Laieikawai.

After their return from Hawaii, Kauakahialii lived with Kailiokalauokekoa at Pihanakalani.[58] Now the end of their days was near.

Ia manawa, ku mai la ka mea ume a waenakonu o ka aha, ia Hauailiki me Poliahu e kilu ana, ia manawa, kani aku la ke oli a ka mea ume, e hookolili ana i ka welau o ka maile i luna o Hauailiki, a kaili mai la ka mea ume i ka maile, alaila, ku mai la o Hauailiki. Hele aku la ua mea ume nei a loaa o Hinaikamalama, kau aku la i ka maile a kaili mai la. Ia manawa, ku mai la o Hinaikamalama mawaho o ka aha imua o ke anaina.

A ike mai la o Poliahu ia Hinaikamalama, kokoe aku la na maka, i ka ike i kona enemi.

A hala aku la o Hauailiki me Hinaikamalama ma kahi kupono ia laua e hooluolu ai.

Ia laua e hui ana, i aku la o Hinaikamalama ia Hauailiki. "Ina he lawe kou ia'u no ka manawa pokole a pau ae, alaila, ua pau kaua, no ka mea, aole pela ka makemake o ko'u mau makua, alaila, e waiho puupaa ia'u pela. Aka, ina i manao oe e lawe ia'u i wahine hoao nau, alaila, e haawi wau ia'u nau mau loa, e like me ka makemake o ko'u mau makua."

A no kela olelo a ka wahine, hai aku o Hauailiki i kona manao, "Ua pono kou manao, ua like no kou manao me ko'u; aka, e hoohui mua kaua ia kaua iho e like me ka makemake o ka mea ume, a mahope loa aku, alaila hoao loa kaua."

"Aole pela," wahi a Hinaikamalama, "e waiho puupaa ia'u pela, a hiki i kou manawa e kii ae ai ia'u, a loaa wau i Hana."

I ke kolu o ka po lealea o Hauailiki, i na'lii e akoakoa ana, a me na mea e ae, oia ka po i hui ai o Lilinoe, me Poliahu, o Waiau, a me Kahoupokane, no ka mea, ua imi mai lakou ia Poliahu, me ka manao ke pono nei ko Aiwohikupua ma noho ana me Poliahu.

Ia po, ia Aiwohikupua me Makaweli e kilu ana, a i ka waenakonu o ko laua manawa lealea, komo ana na wahine noho mauna iloko o ka aha lealea.

Ia Poliahu ma eha e ku ana me na kapa hau o lakou, he mea e ka hulali, ia manawa, nei aku la ka aha lealea no keia poe wahine, no ke ano e o ko lakou kapa. Ia manawa, popoi mai la ke anu i ka aha lealea a puni ka papai kilu, a kau mai la maluna o ka aha ka pilikia a hiki i ka wanaao, haalele o Poliahu ma ia Kauai. O keia manawa pu no hoi ka haalele ana o Hinaikamalama ia Kauai.

(Aia a hiki aku i ka hiki ana aku o Laieikawai i Kauai, mahope iho o ko Kekalukaluokewa hoao ana me Laieikawai, alaila, e hoomaka hou ke kamailio no Hinaikamalama. Ma keia wahi e kamailio no ke kauoha a Kauakahialii i kana aikane, pela aku a hiki i ka hui ana me Laieikawai.)

Ia Kauakahialii me Kailiokalauokekoa ma Pihanakalani, mahope iho o ko laua hoi ana mai Haawii mai. Oiai ua kokoke mai ko laua mau la hope.

Then Kauakahialii laid a blessing upon his friend, Kekalukaluokewa, and this it was:

"Ah! my friend, greatly beloved, I give you my blessing, for the end of my days is near, and I am going back to the other side of the earth.

"Only one thing for you to guard, our wife.[59] When I fall dead, there where sight of you and our wife comes not back, then do you rule over the island, you above, and our wife below; as we two ruled over the island, so will you and our wife do.

"It may be when I am dead you will think of taking a wife; do not take our wife; by no means think of her as your wife, for she belongs to us two.

"The woman for you to take is the wife left on Hawaii, Laieikawai. If you take her for your wife it will be well with you, you will be renowned. Would you get her, guard one thing, our flute, guard well the flute,[60] then the woman is yours, this is my charge to you."

Kauakahialii's charge pleased his friend.

In the end Kauakahialii died; the chief, his friend, took the rule, and their wife was the counsellor.

Afterwards, when Kailiokalauokekoa's last days drew near, she prayed her husband to guard Kanikawi, their sacred flute, according to Kauakahialii's command:

"My husband, here is the flute; guard it; it is a wonderful flute; whatever things you desire it can do; if you go to get the wife your friend charged you to, this will be the means of your meeting. You must guard it forever; wherever you go to dwell, never leave the flute at all, for you well know what your friend did when you two came to get me when I was almost dead for love of your friend. It was this flute that saved me from the other side of the grave; therefore, listen and guard well my sayings."

Ia manawa, kauoha ae la o Kauakahialii i kana aikane ia Kekaiukaluokewa, i kana olelo hoopomaikai maluna ona, a eia no ia:

"E kuu aikane aloha nui, ke waiho aku nei wau i olelo hoopomaikai maluna ou, no ka mea, ke kokoke mai nei ko'u mau la hope a hoi aku i ka aoao mau o ka honua.

"Hookahi no au mea malama o ka wahine a kaua, aia a haule aku wau i kahi hiki ole ia'u ke ike mai ia olua me ka wahine a kaua, alaila, ku oe i ka moku, o oe no maluna, o ka wahine a kaua malalo, e like no me ka kaua nei ana i ka moku i puni ai, pela no oe e noho aku ai me ka wahine a kaua.

"A make wau, a manao ae paha oe i wahine nau, mai lawe oe i ka kaua wahine, aole no hoi e manao oe ia ia o kau wahine ia, no ka mea, ua lilo no ia ia kaua.

"Aia kau wahine e kii o kuu wahine i haalele aku nei i Hawaii, o Laieikawai, i na o kau wahine, ia ola ke kino, a kaulana no hoi. A manao oe e kii, hookahi au mea malama o ka ohe a kaua, aia malama pono oe i ka ohe, alaila wahine oe, oia ke kauoha ia oe."

Ma keia kauoha a Kauakahialii, ua pono ia i ko ke aikane manao.

Ma ia hope mai, make aku la o Kauakahialii, lilo ka noho alii i kana aikane, a o ka laua wahine no ke Kuhina.

A ma ia hope mai, i ke kokoke ana i ko Kailiokalauokekoa mau la hope, waiho aku la oia i olelo kuoha no ka malama ana ia Kanikawi ka laua ohe kapu me kana kane, e like me ke kauoha a Kauakahialii:

"E kuu kane, eia ka ohe, malamaia, he ohe mana, o na mea a pau au e makemake ai, ina e kii oe i ka wahine a ko aikane i kauoha ai ia oe, o ka mea no keia nana e hoohui ia olua. Eia nae e malama mau loa oe, ma kau wahi e hele ai, a e noho ai, mai haalele iki i ka ohe, no ka mea, ua ike no oe i ka hana a kau aikane i ko olua manawa i kii ae ai ia'u i kuu wa e aneane aku ana i ka make, mamuli o kuu aloha i ko aikane. Na ua ohe la keia ola ana e ola aku nei mai ka luakupapau mai, nolaila, e hoolohe oe me ka malama loa e like me ka'u e olelo aku nei ia oe."

CHAPTER XX

After Kailiokalauokekoa's death, the chief's house and all things else became Kekalukaluokewa's, and he portioned out the land [61] and set up his court.

After apportioning the land and setting up his court, Kekalukaluokewa bethought him of his friend's charge concerning Laieikawai.

Then he commanded his counsellor to make ready 4,000 canoes for the journey to Hawaii after a wife, according to the custom of a chief.

When the chief's command was carried out, the chief took two favorites, a suitable retinue of chiefs, and all the embalmed bodies of his ancestors.

In the month called "the first twin," when the sea was calm, they left Kauai and came to Hawaii. Many days passed on the voyage.

As they sailed, they arrived in the early morning at Makahanaloa in Hilo. Then said the man who had seen Laieikawai before to the chief, "See that rainbow arching over the uplands; that is Paliuli, where I found her." Now the rain was sweeping Hilo at the time when they came to Makahanaloa.

At the man's words, the chief answered, "I will wait before believing that a sign for Laieikawai; for the rainbow is common in rainy weather; so, my proposal is, let us anchor the canoes and wait until the rain has cleared, then if the rainbow remains when there is no rain, it must be a sign for Laieikawai." The chief's proposal was the same as Aiwohikupua's.

So they remained there as the chief desired. In ten days and two it cleared over Hilo, and the country was plainly visible.

In the early morning of the twelfth day the chief went out of the house, and lo! the rainbow persisted as before; a little later in the day the rainbow was at the seacoast of Keaau; Laieikawai had gone to the coast (as in the narrative before of Aiwohikupua's story).

That day there was no longer any doubt of the sign, and they sailed and came to Keaau. When they arrived, Laieikawai had gone up to Paliuli.

MOKUNA XX

A make aku la o Kailiokalauokekoa, lilo ae la ka noho Alii a pau loa ia Kekalukaluokewa, a hooponopono aku la oia i ka aina, a me na kanaka a pau malalo o kona noho Alii.

Mahope iho o ka pau ana o kana hooponopono ana i ka aina, a me kona noho Alii ana. Ia manawa, hoomanao ae la o Kekalukaluokewa i ke kauoha a kana aikane no Laieikawai.

Ia Kekalukaluokewa i manao ai e hooko i ke kauoha a kana aikane, kauoha ae la oia i kona Kuhina, e hoomakaukau i na waa hookahi mano, no ka huakai kii wahine a ke Alii i Hawaii, e like me ke aoao mau o ke Alii.

A makaukau ka ke Alii kauoha, lawe ae la ke Alii elua mau punahele, a lawe ae la i na kaukaualii ka poe kupono ke hele pu me ke Alii, a lawe ae la oia i kona mau ialoa a pau.

I ka malama i oleloia o ka Mahoe mua, i na malama maikai o ka moana, haalele lakou ia Kauai, a holo aku i Hawaii. Ua nui na la i hala ia lakou ma ia hele ana.

Ma keia holo ana a lakou, hiki aku la ma Makahanaloa i Hilo, ma ke kakahiaka nui. Ia manawa, olelo aku kahi kanaka nana i ike mua ia Laieikawai i ke Alii, "E nana oe i kela anuenue e pio la iuka, o Paliuli no ia, oia no ua wahi la, malaila no kahi i loaa'i ia'u." E nee ana nae ka ua o Hilo ia mau la a lakou i hiki aku ai ma Makahanaloa.

A no keia olelo a kahi kanaka, i aku ke Alii, "Alia wau e manaoio i kau no Laieikawai kela hoailona, no ka mea, he mea mau iloko o ka wa ua ka pio o ke anuenue, nolaila, i kuu manao, e hekau na waa, a e kali kakou a malie ka ua, alaila, i pio mai ke anuenue iloko o ka wa ua ole, alaila maopopo no Laieikawai ka hoailona." Ua like ko ke Alii manao ana ma keia mea me ko Aiwohikupua.

A no keia mea, noho iho la lakou malaila e like me ko ke Alii makemake. Hookahi anahulu me elua la keu, haalele ka malie o Hilo, ike maikaiia aku la ka aina.

I ke kakahiaka nui o ka la umikumamalua, puka aku la ke Alii iwaho mai ka hale ae. Aia hoi e hoomau ana ke anuenue e like me mamua, ma ke kiekie iki ana'e o ka la, aia e pio ana ke anuenue i kai o Keaau, ua hala ae la o Laieikawai i kai. (E like me ka kakou kamailio ana mamua ma ko Aiwohikupua moolelo.)

Ma kela la, pau ko ke Alii kanalua ana no kela hoailona, a holo aku la a hiki i Keaau. Ia lakou i hiki aku ai ma Keaau, ua hoi aku o Laieikawai iuka o Paliuli.

When they arrived the people crowded to see Kekalukaluokewa and exclaimed, "Kauai for handsome men!"

On the day when Kekalukaluokewa sailed and came to Keaau, Waka foresaw this Kekalukaluokewa.

Said Waka to her grandchild, "Do not go again to the coast, for Kekalukaluokewa has come to Keaau to get you for his wife. Kauakahialii is dead, and has charged his favorite to take you to wife; therefore this is your husband. If you accept this man you will rule the island, surely preserve these bones. Therefore wait up here four days, then go down, and if you like him, then return and tell me your pleasure."

So Laieikawai waited four days as her grandmother commanded.

In the early morning of the fourth day of retirement, she arose and went down with her hunchbacked attendant to Keaau.

When she arrived close to the village, lo! Kekalukaluokewa was already out surf riding; three youths rose in the surf, the chief and his favorites.

As Laieikawai and her companion spied out for Kekalukaluokewa, they did not know which man the grandmother wanted.

Said Laieikawai to her nurse, "How are we to know the man whom my grandmother said was here?"

Her nurse said, "Better wait until they are through surfing, and the one who comes back without a board, he is the chief."

So they sat and waited.

Then, the surf riding ended and the surfers came back to shore.

Then they saw some men carrying the boards of the favorites, but the chief's board the favorites bore on their shoulders, and Kekalukaluokewa came without anything. So Laieikawai looked upon her husband.

When they had seen what they had come for, they returned to Paliuli and told their grandmother what they had seen.

Asked the grandmother, "Were you pleased with the man?"

"Yes," answered Laieikawai.

Ia lakou i hiki aku ai, ua nui na kamaaina i lulumi mai e makaikai ia Kekalukaluokewa; me ka olelo mai o na kamaaina, "Akahi no ka aina kanaka maikai o Kauai."

I kela la a Kekalukaluokewa ma i holo aku ai a hiki i Keaau. Ua ike mua mai o Waka o Kekalukaluokewa keia.

Olelo mai o Waka i kana moopuna, "Mai iho hou oe i kai, no ka mea, ua hiki mai la o Kekalukaluokewa i Keaau, i kii mai la ia oe i wahine oe. Make aku la o Kauakahialii, kauoha ae la i ke aikane e kii mai ia oe i wahine, nolaila o kau kane ia. A ae oe o kau kane ia, ku oe i ka moku, ola no hoi na iwi. Nolaila, e noho oe iuka nei, a hala na la eha, alaila iho aku oe, a ina ua makemake oe, alaila, hoi mai oe a hai mai i kou makemake ia'u."

Noho iho la o Laieikawai a hala na la eha e like me ke kauoha a kona kupunawahine.

Ma ke kakahiaka nui o ka ha o ko Laieikawai mau la hoomalu, ala ae la oia, a me kona kahu kuapuu, a iho aku la i Keaau.

La laua i hiki aku ai, ma kahi kokoke iki e nana aku ai i kauhale; aia hoi, ua hiki mua aku o Kekalukaluokewa ma kulana heenalu mamua o ko laua hiki ana aku, ekolu nae mau keiki e ku ana ma kulana heenalu o ke Alii a me na punahele elua.

Ia Laieikawai ma e noho ana ma kahi a laua e hoohalua ana no Kekalukaluokewa, aole nae laua i like i ke kane a ke kupunawahine i makemake ai.

I aku o Laieikawai i kona wahi kahu, "Pehea la kaua e ike ai i ke kane a'u a kuu kupunawahine i olelo mai nei?"

Olelo aku kona kahu, "Pono kaua ke kali a pau ka lakou heenalu ana, a o ka mea e hele wale mai ana, aole he paa i ka papa heenalu, alaila, o ke Alii no ia, o ko kane no ka hoi ia."

Ma ka olelo a ko Laieikawai kahu, noho iho la laua malaila, e kali ana.

Ia manawa, hoopau ae la na heenalu i ko lakou manawa heenalu, a hoi mai la a pae iuka.

Ia wa, ike aku la laua i ke kiiia ana mai o na papa o na punahele e na kanaka, a laweia aku la. O ka papa heenalu hoi o ke Alii, na na punahele i auamo aku, a hele wale mai la o Kekalukaluokewa, pela i ike ai o Laieikawai i kana kane.

A maopopo iho la ia laua ka laua mea i iho mai ai, alaila, hoi aku la laua a hiki i Paliuli, a hai aku la i ke kupunawahine i ka laua mea i ike ai.

Ninau mai la ke kupunawahine, "Ua makemake oe i ko kane?"

"Ae," wahi a Laieikawai.

Said Waka, "To-morrow at daybreak Kekalukaluokewa goes surfing alone; at that time I will cover all the land of Puna with a mist, and in this mist I will send you on the wings of birds to meet Kekalukalnokewa without your being seen. When the mist clears, then all shall see you riding on the wave with Kekalukaluokewa; that is the time to give a kiss to the Kauai youth. So when you go out of the house, speak no word to anyone, man or woman, until you have given a kiss to Kekalukaluokewa, then you may speak to the others. After the surf riding, then I will send the birds and a mist over the land; that is the time for you to return with your husband to your house, become one flesh according to your wish."

When all this had been told Laieikawai, she returned to the chief-house with her nurse.

Afterward, when they were in the house, she sent her nurse to bring Mailehaiwale, Mailekaluhea, Mailelaulii, Mailepakaha, and Kahalaomapuana, her counsellors, as they had agreed.

When the counsellors came, her body guard, Laieikawai said, "Where are you, my comrades? I have taken counsel with our grandmother about my marriage, so I sent my nurse to bring you, as we agreed when we met here. My grandmother wishes Kekalukaluokewa to be my husband. What do you say? What you all agree, I will do. If you consent, well; if not, it shall be just as you think."

Kahalaomapuana said, "It is well; marry him as your grandmother wishes; not a word from us. Only when you marry a husband do not forsake us, as we have agreed; where you go, let us go with you; if you are in trouble, we will share it."

"I will not forsake you," said Laieikawai.

Now we have seen in former chapters, in the story of Hauailiki and the story of Aiwohikupua's second trip to Hawaii, that it was customary for Laieikawai to go down to Keaau, and it was the same when Kekalukaluokewa came to Hawaii.

Every time Laieikawai came to Keaau the youth Halaaniani saw her without knowing where she came from; from that time the wicked purpose never left his mind to win Laieikawai, but he was ashamed to approach her and never spoke to her.

I mai o Waka, "Apopo, ma ka puka ana o ka la, oia ka wa e a-u ai o Kekalukaluokewa i ka heenalu oia wale, ia manawa, e hoouhi aku ai wau i ka noe maluna o ka aina a puni o Puna nei, a maloko oia noe, e hoouna aku no wau ia oe maluna o na manu a hui olua me Kekalukaluokewa me ka ike oleia, aia a pau ka uhi ana o ka noe maluna o ka aina, ia manawa e ike aku ai na mea a pau, o oe kekahi me Kekalukaluokewa e hee mai ana i ka nalu hookahi, oia ka manawa e loaa'i ko ihu i ke keiki Kauai. Nolaila, i kou puka ana mailoko aku nei o kou hale, aole oe e kamailio iki aku i kekahi mea e ae, aole i kekahi kane, aole hoi i kekahi wahine, aia a laa ko ihu ia Kekalukaluokewa, oia kou manawa e kamailio ai me na mea e ae. Aia a pau ka olua heenalu ana, alaila, e hoouna aku wau i na manu, a me ka noe maluna o ka aina, o kou manawa ia e hoi mai ai me ko kane a loko o ko olua hale, alaila, e hoolaaia ko kino e like me ko'u makemake."

A pau keia mau mea i ka haiia ia Laieikawai, hoi aku la oia ma kona Halealii, oia a me kona kahu.

Ia Laieikawai me kona kahu ma ka hale, mahope iho o ke kauoha ana a kona kupunawahine. Hoouna ae la oia i kona kahu e kii aku ia Mailehaiwale, Mailekaluhea, Mailelaulii, Mailepakaha, a me Kahalaomapuana, kona mau hoa kuka e like me ka lakou hoohiki ana.

A hiki mai la kona mau hoa kuka, kona mau kiai kino hoi, olelo aku la o Laieikawai, "Auhea oukou e o'u mau hoa, ua kuka ae nei au me ke kupunawahine o kakou, e hoao wau i kane na'u, nolaila wau i houna aku nei i ko kakou kahu e kii aku ia oukou e like me ka kakou hoohiki ana, mahope iho o ko kakou hui ana maanei. O ka makemake o ko kakou kupunawahine, o Kekalukaluokewa kuu kane, a pehea? Aia i ka kakou hooholo like ana, ina i ae mai oukou, ua pono no, ina e hoole mai, aia no ia i ko kakou manao."

Olelo aku o Kahalaomapuana, "Ua pono, ua hoomoe ae la no ko kakou kupunawahine e like me kona makemake, aohe a makou olelo. Eia nae, a i hoao oe i ke kane, mai haalele oe ia makou e like me ka kakou hoohiki ana; ma kau wahi e hele ai, malaila pu kakou, o oe i ka pilikia, o kakou pu ilaila."

"Aole wau e haalele ia oukou," wahi a Laieikawai.

Eia hoi, ua ike mua ae nei kakou ma na Mokuna mua, he mea mau no ia Laieikawai ka iho i kai o Keaau, ma ka moolelo o Hauailiki, a me ka moolelo o ka hele alua ana o Aiwohikupua i Hawaii, a oia mau no a hiki i ko Kekalukaluokewa hiki ana i Hawaii.

I na manawa a pau o ko Laieikawai hele ana ma Keaau, he mea mau i keia keiki ia Halaaniani ka ike ia Laieikawai ma Keaau, me ka ike ole nae o Halaaniani i kahi e hele mai ai o Laiekawai; mai ia mañawa mai ka hoomaka ana o ka manao ino e ake e loaa o Laieikawai, aole nae e hiki, no ka mea, ua alaiia mai e ka hilahila, a hiki ole ke pane aku.

As to this Halaaniani, he was Malio's brother, a youth famous throughout Puna for his good looks, but a profligate fellow.

During the four days of Laieikawai's retirement Halaaniani brooded jealously over her absence. She came no more to Keaau.

In the village he heard that Laieikawai was to be Kekalukaluokewa's.

Then quickly he went to consult his sister, to Malio.[62]

Said her brother, "Malio, I have come to you to gain my desire. All those days I was absent I was at Keaau to behold a certain beautiful woman, for my passion forced me to go again and again to see this woman. To-day I heard that to-morrow she is to be the chief's of Kauai; therefore let us exert all our arts over her to win her to me."

Said his sister, "She is no other than Waka's grandchild, Laieikawai, whom the grandmother has given to the great chief of Kauai; to-morrow is the marriage. Therefore, as you desire, go home, and in the dark of evening return, and we will sleep here on the mountain; that is the time for us to determine whether you lose or win."

According to Malio's directions to her brother, Halaaniani returned to his house at Kula.

He came at the time his sister had commanded.

Before they slept, Malio said to Halaaniani, "If you get a dream when you sleep, tell it to me, and I will do the same."

They slept until toward morning. Halaaniani awoke, he could not sleep, and Malio awoke at the same time.

A o ua Halaaniani nei, ke kaikunane o Malio, he keiki kaulana ia ma Puna no ke kanaka ui, he keiki *koaka* nae.

I ka eha o na la hoomalu o Laieikawai, he mea hoohuoi ia Halaaniani ka nalo ana o Laieikawai, aole i hiki hou ma Keaau.

Ia Halaaniani i hookokoke mai ai ma kahi o na kamaaina o Keaau, lohe iho la oia, e lilo ana ua Laieikawai nei ia Kekaluka-luokewa.

Ia manawa, hoi wikiwiki aku la oia e halawai me kona kaikuahine me Malio.

Olelo aku la kona kaikunane, "E Malio, i pii mai nei wau ia oe e kii oe i ko'u makemake. No ka mea, i na la a pau a'u e nalo nei, ma Keaau no wau, no ko'u ike mau i keia wahine maikai, nolaila, ua hookonokonoia mai wau e ke kuko e hele pinepine e ike i ua wahine nei. A ma keia la, ua lohe aku nei wau e lilo ana i ke Alii o Kauai i ka la apopo; nolaila, o ko mana a pau maluna iho ia o kaua like e lilo ia'u kela kaikamahine."

I mai la kona kaikuahine, "Aole na he wahine e, o ka moopuna na a Waka, o Laieikawai, ua haawi ae la ke kupunawahine i ke Alii nui o Kauai, popo hoao. Nolaila, a e like me kou makemake, e hoi nae oe a kou wahi, a ma ke ahiahi poeleele pii hou mai, a mauka nei kaua e moe ai, oia ka manawa o kaua e ike ai i ko nele a me ka loaa."

Mamuli o ke kauoha o Malio i kona kaikunane, hoi mai la o Halaaniani a ma kona hale noho ma Kula.

A hiki i ka manawa i kauohaia nona e hele aku i kahi o kona kaikuahine.

Mamua o ko laua manawa hiamoe, olelo aku la o Malio ia Halaaniani, "Ina e moe kaua i keia po, a i loaa ia oe ka moeuhane, alaila, hai mai oe ia'u, a pela no hoi wau."

Ia laua e moe ana, a hiki paha i ka pili o ke ao, ala ae la o Halaaniani, aole i loaa he moe ia ia, a ala mai la no hoi o Malio ia manawa no.

CHAPTER XXI

Malio asked Halaaniani, "What did you dream?"

Said Halaaniani, "I dreamed nothing, as I slept I knew nothing, had not the least dream until I awoke just now."

Halaaniani asked his sister, "How was it with you?"

Said his sister, "I had a dream; as we slept we went into the thicket; you slept in your hollow tree and I in mine; my spirit saw a little bird building its nest; when it was completed the bird whose the nest was flew away out of sight. And by-and-by another bird flew hither and sat upon the nest, but I saw not that bird come again whose the nest was."

Asked Halaaniani of the dream, "What is the meaning of this dream?"

His sister told him the true meaning of the dream. "You will prosper; for the first bird whose the nest was, that is Kekalukaluokewa, and the nest, that is Laieikawai, and the last bird who sat in the nest, that is you. Therefore this very morning the woman shall be yours. When Waka sends Laieikawai on the wings of the birds for the marriage with Kekalukaluokewa, mist and fog will cover the land; when it clears, then you three will appear riding on the crest of the wave, then you shall see that I have power to veil Waka's face from seeing what I am doing for you; so let us arise and get near to the place where Laieikawai weds."

After Malio's explanation of the dream was ended they went right to the place where the others were.

Now Malio had power to do supernatural deeds; it was to secure this power that she lived apart.

When they came to Keaau they saw Kekalukaluokewa swimming out for surf riding.

MOKUNA XXI

Ninau aku o Malio ia Halaaniani, "Heaha kau moe?"

I aku la o Halaaniani, "Aole a'u wahi moe, i ka hiamoe ana no, o ke oki no ia, aole wau i loaa wahi moe iki a puoho wale ae la."

Ninau aku la hoi o Halaaniani i kona kai kuahine, "Pehea hoi oe?"

Hai mai la kona kaikuahine, "Owau ka mea moe; ia kaua no i moe iho nei, hele aku nei no kaua a ma nahelehele, moe oe i kou puhalaau, a owau no hoi ma ko'u puhalaau; nana aku nei ko'u uhane i kekahi wahi manu e hana ana i kona punana, a pau, lele aku nei no ua manu nei ana i kona punana a pau, lele aku nei no ua manu nei nana ka punana a nalowale. A mahope, he manu okoa ka manu nana i lele mai a hoomoe i ua punana nei, aole nae wau i ike i ka lele ana'ku o ka manu hope nana i hoomoe ua punana nei, a puoho wale ae la wau, aole no hoi i ikeia ka hoi hou ana mai o ka manu nana ka punana."

A no keia moe, ninau aku la o Halaaniani, "A heaha iho la ke ano o ia moe?"

Hai aku la kona kaikuahine i ke ano oiaio o ua moe la, "E pomaikai io ana no oe, no ka mea, o ka manu mua nona ka punana, o Kekalukaluokewa no ia, a o ka punana, o Laieikawai no ia, a o ka manu hope nana i hoomoe ka punana, o oe no ia. Nolaila, ma keia kakahiaka, e lilo ana ka wahine a olua ia oe. Ia Waka e hoouna ae ai ia Laieikawai maluna o ka eheu o na manu, no ka hoao me Kekalukaluokewa; uhi mai auanei ka noe a me ke awa, a mao ae, alaila, ikeia'ku ekolu oukou e ku mai ana ma kuanalu, alaila, e ike auanei oe he mana ko'u e uhi aku maluna o Waka, a ike ole oia i ka'u mea e hana aku ai nou; nolaila, e ku kaua a hele aku ma kahi e kokoke aku ana i kahi e hoao ai o Laieikawai."

A pau ka hoike ana a Malio i ke ano o ke ia mau mea, iho aku la laua a ma kahi kupono ia laua e noho ai.

O malio nae, he hiki ia ia ke hana i na hana mana; a oia wale no kona kumu i hoano ai.

Ia laua i hiki aku ai ma Keaau, ike aku la laua ia Kekalukaluokewa e au ae ana i ka heenalu.

Malio said to Halaaniani, "You listen to me! When you get on the back of the wave and glide along with the breaker, do not ride—lose the wave: this for four waves; and the fifth wave, this is their last. Maybe they will wonder at your not riding ashore and ask the reason, then you answer you are not accustomed to surfing on the short waves, and when they ask you what long waves you surf on say on the *Huia*.[63] If they pay no attention to you, and prepare to ride in on their last wave, as they ride you must seize hold of Laieikawai's feet while Kekalukaluokewa rides in alone. When you have the woman, carry her far out to sea; look over to the coast where Kumukahi[64] swims in the billows, then this is the place for surfing; then pray in my name and I will send a wave over you; this is the wave you want; it is yours."

While they were talking Waka covered the land with a mist. Then the thunder pealed and there was Laieikawai on the crest of the wave. This was Waka's work. Again the thunder pealed a second peal. This was Malio's work. When the mist cleared three persons floated on the crest of the wave, and this was a surprise to the onlookers.

As Waka had commanded her grandchild, "speak to no one until you have kissed Kekalukaluokewa, then speak to others," the grandchild obeyed her command.

While they rode the surf not one word was heard between them.

As they stood on the first wave Kekalukaluokewa said, "Let us ride." Then they lay resting upon their boards; Halaaniani let his drop back, the other two rode in; then it was that Laieikawai and Kekalukaluokewa kissed as the grandmother had directed.

Three waves they rode, three times they went ashore, and three times Halaaniani dropped back.

At the fourth wave, for the first time Laieikawai questioned Halaaniani: "Why do you not ride? This is the fourth wave you have not ridden; what is your reason for not riding?"

"Because I am not used to the short waves," said Halaaniani, "the long wave is mine."

He spoke as his sister had directed.

The fifth wave, this was the last for Laieikawai and Kekalukaluokewa.

As Kekalukaluokewa and Laieikawai lay resting on the wave, Halaaniani caught Laieikawai by the soles of her feet and got his arm around her, and Laieikawai's surf board was lost. Kekalukaluokewa rode in alone and landed on the dry beach.

· Olelo aku la o Malio ia Halaaniani, "E hoolohe oe i ka'u, ina i hiki oukou ma kulana heenalu, a hee oukou i ka nalu, mai hoopae oe, e hoomake oe i kou nalu, pela no oe e hoomake ai a hala na nalu eha o ko laua hee ana, a i ka lima o ka nalu, oia ko laua nalu pau. Malie o hoohuoi laua i kou pae ole, ninau iho i ke kumu o kou pae ole ana, alaila nai aku oe, no ka maa ole i ka hee ana o ka nalu po kopoko, a i ninau mai i kau nalu loihi e hee ai, alaila hai aku oe o Huia. Ina i maliu ole mai kela i kau olelo, a hoomakaukau laua e hee i ko laua nalu pau, ia laua e hee ai, alaila hopu aku oe i na wawae o Laieikawai, i hee aku o Kekalukaluokewa oia wale. A lilo ia oe kela wahine, alaila ahai oe i ka moana loa, nana mai oe ia uka nei, e au aku ana o Kumukahi iloko o ka ale, alaila o ke kulana nalu ia, alaila pule aeoe ma kuu inoa, a na'u no e hoouna aku i nalu maluna o olua, o kou nalu no ia ko kou makemake, lilo loa ia oe."

Ia laua no e kamailio ana i keia mau mea, uhi ana ka noe a Waka maluna o ka aina. Ia manawa, kui ka hekili, aia o Laieikawai ma kaluna nalu, na Waka ia. Kui hou ka hekili, o ka lua ia, na Malio ia. I ka mao ana ae o ka noe, aia ekolu poe e lana ana ma kulana nalu e ku ana, a he mea haohao ia ia uka i ka nana aku.

E like me ke kauoha a Waka i kana moopuna, "Aole e olelo i na mea e ae, a laa ka ihu ia Kekalukaluokewa, alaila olelo i na mea e ae." Ua hoolohe no kana moopuna i ke kauoha a ke kupunawahine.

A ia lakou ekolu ma kulana heenalu, aole kekahi leo i loheia iwaena o lakou.

I ke ku ana o ka nalu mua, olelo mai o Kekalukaluokewa, "Pae kakou." Ia manawa, hoomoe like lakou i na papa o lakou, make iho la o Halaaniani, pae aku laua la, oia ka manawa i laa ai ka ihu o Laieikawai ia Kekalukaluokewa, e like me ke kauoha a ke kupunawahine.

Ekolu nalu o ka hee ana o lakou, a ekolu no hoi ka pae ana o Laieikawai ma, a e kolu no hoi ka make ana o Halaaniani.

I ka ha o ko laua nalu pae, akahi no a loaa ka ninau a Laieikawai ia Halaaniani, me ka i aku, "Heaha kou mea e pae ole nei? Aha nalu, aole ou pae iki, heaha la ke kumu o kou pae ole ana?"

"No ka maa ole i ka nalu pokopoko," wahi a Halaaniani, no ka mea, he nalu loloa ko'u e hee ai."

Hai aku la keia e like me ke kauoha a kona kaikuahine.

I ka lima o ka nalu, oia ka nalu pau loa o Laieikawai me Kekalukaluokewa.

Ia Kekalukaluokewa me Laieikawai i hoomaka ai e hoomoe aku i ka nalu, e hopu aku ana o Halaaniani ma na kapuai o Laieikawai, a lilo mai la ma kona lima, lilo aku la ka papa heenalu o Laieikawai, pae aku la nae o Kekalukaluokewa a kau a kahi maloo.

When Laieikawai was in Halaaniani's arms she said, "This is strange! my board is gone."

Said Halaaniani, "Your board is all right, woman; a man will bring it back."

While they were speaking Laieikawai's surf board floated to where they were.

Said Laieikawai to Halaaniani, "Where is your wave that you have kept me back here for?"

At this question of the princess they swam, and while they swam Halaaniani bade the princess, "As we swim do not look back, face ahead; when my crest is here, then I will tell you."

They swam, and after a long time Laieikawai began to wonder; then she said, "This is a strange wave, man! We are swimming out where there are no waves at all; we are in the deep ocean; a wave here would be strange; there are only swells out here."

Said Halaaniani, "You listen well; at my first word to you there will be something for us."

Laieikawai listened for the word of her surfing comrade.

They swam until Halaaniani thought they could get the crest, then Halaaniani said to his surfing comrade, "Look toward the coast."

Laieikawai replied, "The land has vanished, Kumukahi comes bobbing on the wave."

"This is our crest," said Halaaniani. "I warn you when the first wave breaks, do not ride that wave, or the second; the third wave is ours. When the wave breaks and scatters, keep on, do not leave the board which keeps you floating; if you leave the board, then you will not see me again."

At the close of this speech Halaaniani prayed to their god in the name of his sister, as Malio had directed.

Halaaniani was half through his prayer; a crest arose; he finished the prayer to the amen; again a crest arose, the second this; not long after another wave swelled.

This time Halaaniani called out, "Let us ride."

Then Laieikawai quickly lay down on the board and with Halaaniani's help rode toward the shore.

I kela manawa i lilo aku ai o Laieikawai ma ka lima o Halaaniani, olelo aku la ia Halaaniani, "He mea kupanaha, ia oe no ka pae ole ana wau, a lilo aku la ko'u papa."

I aku o Halaaniani, "He lilo no ka papa ou o ka wahine maikai, he kanaka ka mea nana e lawe mai."

Ia laua no e olelo ana no keia mau mea, laweia mai la ka papa heenalu o Laieikawai a hiki i kahi o laua e ku ana.

I aku o Laieikawai ia Halaaniani, "Auhea kau nalu o kau aua ana iho nei ia'u?"

A no ka ninau a ke Alii wahine, au aku la laua, ia manawa a laua e au ana, hai aku la o Halaaniani i kana olelo imua o ke Alii wahine, "Ma keia au ana a kaua, mai alawa oe i hope, imua no na maka, aia no ia'u kulana nalu, alaila hai aku au ia oe."

Au aku la laua a liuliu loa komo mai la iloko o Laieikawai ka haohao; ia manawa, pane aku oia, "Haohao ka nalu au e ke kane, ke au aku nei kaua i kahi o ka nalu ole, eia kaua i ka moana lewa loa, ke hai ka nalu i keia wahi, he mea kupanaha, he ale ka mea loaa i ka moana loa."

I aku o Halaaniani, "E hoolohe pono loa oe, ma ka'u olelo mua ia oe malaila wale no kaua."

Hoolohe aku la no o Laieikawai ma na olelo a kona hoa heenalu.

Ia au ana a laua a hiki i kahi a Halaaniani e manao ai o kulana nalu ia, alaila, olelo aku la o Halaaniani i kona hoa heenalu, "Nana ia o uka."

Pane aku o Laieikawai, "Ua nalo ka aina, ua hele mai nei o Kumukahi a onioni i ka ale."

"O kulana nalu keia," wahi a Halaaniani, "Ke olelo aku nei au ia oe, ina i haki ka nalu mua, aole kaua e pae ia nalu, a i ka lua o ka nalu aole no e pae, a i ke kolu o ka nalu, o ka nalu ia o kaua e pae ai. I haki ka nalu, a i kakala, a i oia oe, mai haalele oe i ka papa o ka mea no ia nana e hoolana; ina e haalele oe i ka papa, alaila aole oe e ike ia'u."

A pau ka laua kamailio ana no keia mau olelo, pule aku la o Halaaniani i ko laua akua ma ka inoa o kona kaikuahine e like me ka Malio kauoha mua.

Pule aku la o Halaaniani a hiki i ka hapalua o ka manawa; ku ana ua nalu, hoomau aku la oia i ka pule a hiki i ka Amama ana. Ku hou ana ua nalu, o ka lua ia, aole i upuupu iho, opuu ana kahi nalu.

Ia wa kahea mai o Halaaniani i kona hoa, "Pae kaua."

Ia manawa, hoomoe koke o Laieikawai i ka papa, o ka pae aku la no ia, ma ke kokua aku o Halaaniani.

Now, when Laieikawai was deep under the wave, the crest broke finely; Laieikawai glanced about to see how things were; Halaaniani was not with her. Laieikawai looked again; Halaaniani with great dexterity was resting on the very tip of the wave. That was when Laieikawai began to give way to Halaaniani.

Waka saw them returning from surf riding and supposed Laieikawai's companion was Kekalukaluokewa.

Malio, the sister of Halaaniani, as is seen in the story of her life, can do many marvelous things, and in Chapters XXII and XXIII you will see what great deeds she had power to perform.

I kela manawa, aia no o Laieikawai iloko o ka halehale poipu o ka nalu, a i ka haki maikai ana o ka nalu, i alawa ae ka hana o Laieikawai, aole o Halaaniani me ia. I alawa hou aku o Laieikawai, e kau mai ana o Halaaniani ma ka pea o ka nalu, ma kona akamai nui. Ia manawa ka hoomaka ana o Laieikawai e haawi ia ia iho ia Halaaniani.

Hoi aku la laua mai ko laua heenalu ana, me ka ike mai no o Waka i ko laua hee aku, ua kuhi nae o Kekalukaluokewa ko Laieikawai hoa hee nalu.

A o Malio, ke kaikuahine o Halaaniani, ua ikeia ma kona kuamoo moolelo, he hiki ia ia ke hana i na hana mana he nui, ma ka Mokuna XXII a me ka Mokuna XXIII e ike ai kakou i ka nui o kana mau hana mana.

CHAPTER XXII

While Laieikawai was surfing ashore with Halaaniani, Waka's supernatural gift was overshadowed by Malio's superior skill, and she did not see what was being done to her grandchild.

Just as Laieikawai came to land, Waka sent the birds in the mist, and when the mist passed off only the surf boards remained; Laieikawai was with Halaaniani in her house up at Paliuli. There Halaaniani took Laieikawai to wife.

The night passed, day came, and it was midday; Waka thought this strange, for before sending her grandchild to meet Kekalukaluokewa she had said to her:

"Go, to-day, and meet Kekalukaluokewa, then return to the uplands, you two, and after your flesh has become defiled come to me; I will take care of you until the pollution is past." Now, this was the custom with a favorite daughter.

Because Waka was surprised, at midday of the second day after Laieikawai joined Halaaniani, the grandmother went to look after her grandchild.

When the grandmother came to them, they were both fast asleep, like new lovers, as if the nights were the time for waking.

As Laieikawai lay asleep, her grandmother looked and saw that the man sleeping with her grandchild was not the one she had chosen for her.

Then Waka wakened the grandchild, and when she awoke the grandmother asked, "Who is this?"

Answered the grandchild, "Kekalukaluokewa, of course."

Said the grandmother in a rage, "This is no Kekalukaluokewa; this is Halaaniani, the brother of Malio. Therefore, I give you my oath never to see your face again, my grandchild, from this time until I die, for you have disobeyed me. I thought to hide you away until you could care for me. But now, live with your husband for the future; keep your beauty, your supernatural power is yours no longer; that you must look for from your husband; work with your own hands; let your husband be your fortune and your pride."

MOKUNA XXII

I kela manawa a Laieikawai me Halaaniani e heenalu ana mai ka moana mai, ua uhiia ko Waka mana e ka mana nui o Malio, a nolaila, ua ike ole o Waka i na mea a pau e hanaia ana o kana moopuna.

I kela manawa, i ke kokoke ana aku o Laieikawai ma e pae i ka honua, oia ka manawa a Waka i hoouna mai ai i na manu maloko o ka noe, a i ka mao ana ae, o na papa heenalu wale no ke waiho ana, aia aku la o Laieikawai me Halaaniani iuka o Paliuli ma ko Laieikawai hale, malaila o Halaaniani i lawe ai ia Laieikawai i wahine hoao nana.

Ia la a po, mai ka po a ao, a awakea, he mea haohao loa ia Waka no kana moopuna, no ka mea, ua olelo mua aku oia i kana moopuna mamua o kona hoouna ana aku e launa me Kekalukaluokewa. Eia ke kauoha:

"Iho oe i keia la, a hui oe me Kekalukaluokewa, hoi mai olua a uka nei, a laa ko kino, alaila, kii ae oe ia'u, na'u no e malama i kou pau no ka hoohaumia ana ia oe." E like me ka mea mau o na kaikamahine punahele.

A no keia haohao o Waka, ma ke awakea o ka lua o ka la o ko Laieikawai la hui me Halaaniani, hele aku la ke kupunawahine e ike i ka pono o kana moopuna.

I ke kupunawahine i hiki aku ai; aia nae ua pauhia laua e ka hiamoe nui, me he mea la ua lilo ka po i manawa makaala na laua e like me ka mea mau i na mea hou.

Ia manawa, iloko o ka wa hiamoe o Laieikawai, i nana iho ka hana o ke kupunawahine, he kane e keia a ka moopuna e moe pu ana, ka mea a ke kupunawahine i ae ole ai.

A no keia mea, hoala ae la o Waka i ka moopuna, a ala ae la, ninau iho la ke kupunawahine, "Owai keia?"

Olelo ae la ka moopuna, "O Kekalukaluokewa no hoi."

I mai la ke kupunawahine me ka inaina, "Aole keia o Kekalukaluokewa, o Halaaniani keia o ke kaikunane o Malio. Nolaila, ke hai aku nei wau i kuu manao paa ia oe, aole wau e ike hou i kou maka e kuu moopuna ma keia hope aku a hiki i kuu la make, no ka mea, ua pale oe i ka'u mau olelo, kainoa wau e ahai nei ia oe ma kahi nalo, e nana mai ana oe ia'u, nolaila, e noho oe me ko kane mamuli o ko wahine maikai, o ko mana, aole ia me oe, he nani ia ua imi aku la no i ke kane, hana pono iho na lima, i kau kane na pono a me kou hanohano."

After this Waka made ready to build another house like that she had built for Laieikawai. And by Waka's art the house was speedily completed.

When the house was ready, Waka went herself to meet Kekalukaluokewa in person, for her heart yearned with love for Kakalukaluokewa.

When Waka reached Kekalukaluokewa's place, she clasped his feet and said, with sorrowful heart: "Great is my grief and my love for you, O chief, for I desired you for my grandchild as the man to save these bones. I thought my grandchild was a good girl, not so! I saw her sleeping with Halaaniani, not the man I had chosen for her. Therefore, I come to beseech you to give me a canoe and men also, and I will go and get the foster child of Kapukaihaoa, Laielohelohe,[65] who is like Laieikawai, for they are twins."

And for this journey Kekalukaluokewa gave a double canoe with men and all the equipment.

Before Waka went after Laielohelohe she commanded Kekalukaluokewa as follows: "I shall be gone three times ten days and three days over, then I shall return. Keep watch, and if the mist rises on the ocean, then you will know that I am returning with your wife, then purify yourself for two days before the marriage."

According to her determination, Waka sailed to Oahu, where the canoes landed at Honouliuli and Waka saw the rainbow arching up at Wahiawa.

She took a little pig to sacrifice before Kapukaihaoa, the priest who took care of Laielohelohe, and went up thither.

Waka went up and reached Kukaniloko; she drew near the place where Laielohelohe was hidden, held the pig out to the priest and prayed, and came to the amen, then she let the pig go.

The priest asked, "Why do you bring me the pig? What can I do for you?"

Said Waka, "My foster child has sinned, she is not a good girl; I wished to have the chief of Kauai for her husband, but she would not listen to me, she became Halaaniani's; therefore, I come to take your foster child to be the wife of Kekalukaluokewa, the chief of Kauai. We two shall be provided for, he will preserve our bones in the days of our old age until we die, and when that chief is ours my foster child will be supplanted, and she will realize how she has sinned."

Said Kapukaihaoa, "The pig is well, therefore I give you my foster child to care for, and if you succeed well, and I hear of your prosperity, then I will come to seek you."

Mahope iho o keia manawa, hoomakaukau ae la o Waka e hana i hale hou i like me ka hale i hanaia no Laieikawai. A ma ka mana o Waka, ua hikiwawe, ua paa ka hale.

A makaukau ka hale, iho aku la o Waka e halawai kino me Kekalukalnokewa, no ka mea, ua mokumokuahua kona manawa i ke aloha ia Kekalukaluokewa.

A hiki o Waka ma kahi o Kekalukaluokewa, hopu aku la ma na wawae me ka naau kaumaha, a olelo aku la, "He nui kuu kaumaha, a me kuu aloha ia oe e ke Alii, no ka mea, ua upu aku wau i ka'u moopuna o oe ke kane e ola ai keia mau iwi, kainoa he pono ka'u moopuna, aole ka, i ike mai nei ka hana i ka'u moopuna, e moe mai ana me Halaaniani ka mea a ko'u naau i makemake ole ai. Nolaila, i hele mai nei au e noi aku ia oe, e haawi mai oe i waa no'u, a me na kanaka pu mai, e kii wau i ka hanai a Kapukaihaoa, ia Laielohelohe, ua like no a like laua me Laieikawai, no ka mea, ua hanau mahoeia laua."

A no keia mea, haawi ae la o Kekalukaluokewa hookahi kaulua, me na kanaka pu no, a me na lako a pau.

Mamua o ko Waka kii ana ia Laielohelohe, kauoha iho la oia ia Kekalukaluokewa, "Ke holo nei wau ekolu anahulu me na po keu ekolu, alaila, hiki mai wau. E nana nae oe, a i ku ka punohu i ka moana, alaila, manao ae oe ua hoi mai wau me ko wahine, alaila, hoomalu oe ia oe a hiki i ko olua la e hoao ai."

Ma ka manao paa o Waka, ua holo mai la oia a hiki i Oahu nei, ma Honouliuli kau na waa, nana aku la no o Waka, e pio mai ana no ke anuenue iuka o Wahiawa.

Lalau iho la oia he wahi puaa, i mea alana aku imua o Kapukaihaoa, ke kahuna nana i malama ia Laielohelohe, a pii aku la.

Pii aku la o Waka a hiki i Kukaniloko, hookokoke aku la oia ma kahi i hunaia'i o Laielohelohe, hahau aku la i ka puaa imua o ke kahuna me ka pule ana, a Amama ae la. Kuu aku la i ka puaa imua o ke kahuna.

Ninau mai la ke kahuna, "Heaha ka hana a ka puaa imua o'u? A heaha ka'u e hana aku ai ia oe?"

I aku o Waka, "Ua hewa ka'u hanai, ua pono ole, ua upu aku wau o ke Alii o Kauai ke kane, aka, aole nae i hoolohe i ka'u olelo, ua lilo aku ia Halaaniani; nolaila, i kii mai nei wau i kau hanai i wahine na Kekalukaluokewa, ke Alii o Kauai, i ku kaua i ka moku, ola na iwi o ko kaua mau la elemakule a hiki i ka make. A loaa ia kaua kela Alii, alaila, ku ka makaia o ka'u hanai, i ike ai ia ua hewa kana hana ana."

Olelo mai o Kapukaihaoa, "Ua pono ka puaa, nolaila, ke hookuu aku nei wau i ka'u hanai nau e malama, a loaa ia oe ka pomaikai, a kui mai i o'u nei ka lono ua waiwai oe, alaila, imi aku wau."

Then Waka entered with Kapukaihaoa the taboo place where Laielohelohe was hidden; Waka waited and the priest went still farther into the place and brought her to Waka, then Waka knelt before Laielohelohe and did her reverence.

On the day when Laielohelohe went on board the canoe, then the priest took his foster child's umbilical cord[66] and wore it about his neck. But he did not sorrow for Laielohelohe, thinking how good fortune had come to her.

From the time Laielohelohe was taken on board, not one of the paddlers had the least glimpse of her until they came to Hawaii.

Kekalukaluokewa waited during the time appointed.

The next day, in the early morning, when the chief awoke from sleep, he saw the sign which Waka had promised, for there was the colored cloud on the ocean.

Kekalukaluokewa prepared for Laielohelohe's arrival, expecting to see her first at that time. Not so!

In the afternoon, when the double canoes came in sight, all the people crowded to the landing place to see the chief, thinking she would come ashore and meet her husband.

When the canoe approached the shore, then fog and mist covered the land from Paliuli to the sea.

Then Laielohelohe and Waka were borne under cover of the mist on the birds to Paliuli, and Laielohelohe was placed in the house prepared for her and stayed there until Halaaniani took her.

Three days was Waka at Paliuli after returning from Oahu. Then she came down with Kekalukaluokewa for the marriage of the chiefs.

Then Waka came to Kekalukaluokewa and said, "Your wife has come, so prepare yourself in forty days; summon all the people to assemble at the place where you two shall meet; make a *kilu* shelter; there disgrace Laieikawai, that she may see what wrong she has done.

At the time when Waka took away her supernatural protection from Laieikawai, Aiwohikupua's sisters took counsel as to what they had better do; and they agreed upon what they should say to Laieikawai.

Ia manawa, komo aku la o Kapukaihaoa me Waka ma kahi kapu, kahi hoi i hunaia'i o Laielohelohe, hoonohoia iho la o Waka, a komo aku la ke kahuna ma kahi i hunaia'i. A laweia mai la a mua o Waka, ia manawa, kulou aku la o Waka imua o Laielohelohe, a hoomaikai aku la.

I ka la i laweia'i o Laielohelohe a kau iluna o na waa, ia manawa, lawe ae la ke kahuna i ka piko o kana hanai a lei iho la ma kona ai. Aka, aole i kaumaha kona manao no Laielohelohe, no ka mea, ua manao no ke kahuna he pomaikai e ili mai ana maluna ona.

I ka manawa i laweia'i o Laielohelohe, aole kekahi o na kanaka hoewaa i ike aku ia ia a hiki wale i Hawaii.

Noho mai la o Kekalukaluokewa me ke kali iloko ka manawa i kauohaia.

I kekahi la ma ke kakahiaka, iloko o ko ke Alii manawa i ala mai ai mai ka hiamoe mai, ike ae la oia i ka hoailona a Waka i kauoha ai. No ka mea, aia ka punohu i ka moana.

Hoomakaukau ae la o Kekalukaluokewa ia ia iho no ka hiki aku o Laielohelohe, me ka manao e ike mua ana laua i ka la e puka aku ai, aole ka!

Ma ka auina la, ike maopopoia aku la na waa, akoakoa ae la na kanaka a pau ma ke awa pae waa e ike i ke Alii, i ka manao e puka aku ana a halawai me ke kane.

I ka hookokoke ana aku o na waa ma ke awa, ia manawa ka uhi ana mai o ke ohu, a me ka noe mai Paliuli mai.

Ia manawa, kailiia'ku la o Laielohelohe me Waka maloko o ka ohu, maluna o na manu a hiki i Paliuli, a hoonoho ia Laielohelohe ma ka hale i hoomakaukauia nona, malaila oia i noho ai a loaa hou ia Halaaniani.

Ekolu mau la o Waka ma Paliuli, mai ka hoi ana mai Oahu aku nei. Iho mai la oia e halawai me Kekalukaluokewa, no ka hoao o na'lii.

Ia Waka i hiki aku ai ma ko Kekalukaluokewa wahi, olelo aku la, "Ua hiki mai ko wahine, nolaila, e hoomakaukau oe i kanaha la, e kuahaua aku i na mea a pau, e akoakoa mai ma ko olua wahi e hui ai, e hana i papai kilu, malaila e hoohilahila aku ai ia Laieikawai, i ike ai oia i ka ino o kana hana."

Ia ka manawa nae i lawe aku ai o Waka i ka mana maluna o Laieikawai, alaila, kukakuka ae la na kaikuahine o Aiwohikupua i ka mea e pono ai ko lakou noho ana; a hooholo ae la ua mau kaikamahine nei i ka lakou olelo e pane aku ai ia Laieikawai.

Kahalaomapuana came to Laieikawai, and she said: "We became your bodyguard while Waka still protected you; now she has removed her guardianship and left you. Therefore, as we agreed in former days, 'Adversity to one is adversity to all;' now that you are in trouble, we will share your trouble. As we will not forsake you, so do not you forsake us until our death; this is what we have agreed."

When Laieikawai heard these words her tears fell for love of her comrades, and she said, "I supposed you would forsake me when fortune was taken from me; not so! What does it matter! Should fortune come to me hereafter, then I will place you far above myself."

Halaaniani and Laieikawai lived as man and wife and Aiwohikupua's sisters acted as her servants.

Perhaps the fourth month of their union, one day at noon when Halaaniani opened the door and went outside the house, he saw Laielohelohe going out of her taboo house. Then once more longing seized Halaaniani.

He returned with his mind fixed upon doing a mischief to the girl, determined to get her and pollute her.

As he was at that time living on good terms with Laieikawai, Halaaniani sought some pretext for parting from Laieikawai in order to carry out his purpose.

That night Halaaniani deceived Laieikawai, saying, "Ever since we have lived up here, my delight in surf riding has never ceased; at noon the longing seizes me; it is the same every day; so I propose to-morrow we go down to Keaau surf riding, and return here."

The wife agreed.

Early in the morning Laieikawai sought her counsellors, the sisters of Aiwohikupua, and told them what the husband had proposed that night, and this pleased her counsellors.

Laieikawai said to them, "We two are going to the sea, as our husband wishes. You wait; do not be anxious if ten days pass and our husband has not had enough of the sport of surf riding; but if more than ten days pass, some evil has befallen us; then come to my help."

Hele aku la o Kahalaomapuana a hai aku la imua o Laieikawai, me ka i aku, "Ua kukakuka makou, kou mau kiai kino i ka manawa e pono ana ko olua noho ana me ko kupunawahine, a ua lawe aku nei kela i ka hoopomaikaiia mai a oe aku. Nolaila, e like me ko kakou hoohiki ana mamua, "No kekahi o kakou ka pilikia, malaila pu kakou a pau." Nolaila, ua loaa iho nei ia oe ka pilikia, no kakou pu ia pilikia. Nolaila, aole makou e haalele ia oe, aole hoi oe e haalele ia makou a hiki i ko kakou make ana, oia ka makou olelo i hooholo mai nei."

A lohe o Laieikawai i keia mau olelo, haule iho la na kulu waimaka no ke aloha i kona mau hoa kuka, me ka i aku, "Kuhi au e haalele ana oukou ia'u i ka laweia'na o ka pomaikai mai o kakou aku, aole ka! a heaha la hoi, a i loaa ka pomaikai ia'u ma keia hope aku, alaila, e hoolilo no wau ia oukou a pau i mau mea nui maluna o'u."

Noho iho la o Halaaniani me Laieikawai, he kane, he wahine; a o na kaikuahine no o Aiwohikupua kona mau kanaka lawelawe.

I ka aha malama paha o ko laua noho hoao ana, ma kekahi a awakea, puka ae la o Halaaniani mai loko ae o ka hale, i hele aku iwaho, ia manawa, ike aku la oia ia Laielohelohe e puka ae ana mai loko ae o kona hale kapu. Ia manawa, hiki hou ke kuko i loko o Halaaniani.

Hoi aku la oia me ka manao ino no kela kaikamahine, me ka manao e kii e hoohaumia.

Ia la no, ia laua e noho pono ana me Laieikawai, ia manawa, manao ae la o Halaaniani e kii e hoohaumia ia Laielohelohe, nolaila imi iho la o Halaaniani i hewa no Laieikawai, i mea hoi e kaawale ai laua, alaila, kii aku i kana mea e manao nei.

I ka po iho, olelo hoowalewale aku la o Halaaniani ia Laieikawai, me ka i aku, "Ia kaua e noho nei iuka nei mai ko kaua noho ana iuka nei a hiki i keia manawa, aole he pau o ko'u lealea i ka heenalu, aia awakea, kau mai ia'u ka lealea, pela i na la a pau, nolaila, ke manao nei au apopo kaua iho i kai o Keaau i ka heenalu a hoi mai no hoi."

"Ae," wahi a ka wahine.

Ia kakahiaka ana ae, hele aku la o Laieikawai imua o kona mau hoa kuka, na kaikuahine hoi o Aiwohikupua, hai aku la i ko laua manao me ke kane i kuka ai ia po, a he mea maikai no ia i kona mau hoa kuka.

I aku nae o Laieikawai i ua mau hoa la, "Ke iho nei maua i kai ma ka makemake o ke kane a kakou, i kali ae oukou a i anahulu maua, mai hoohuoi oukou, aole no i pau ka lealea heenalu o ka kakou kane, aka hoi, i hala ke anahulu me ka po keu, alaila ua pono ole maua, alaila, huki ae oukou ia'u."

They departed and came to a place just above Keaau; then Halaaniani began to make trouble for Laieikawai, saying, "You go ahead to the coast and I will go up and see your sister-in-law, Malio, and return. And if you wait for me until day follows night, and night again that day, and again the day succeeds the night, then you will know that I am dead; then marry another husband."

This proposal of her husband's did not please the wife, and she proposed their going up together, but the slippery fellow used all his cunning, and she was deceived.

Halaaniani left her. Laieikawai went on to Keaau, and at a place not close to Kekalukaluokewa, there she remained; and night fell, and the husband did not return; day came, and he did not return. She waited that day until night; it was no better; then she thought her husband was dead, and she began to pour out her grief.

A hala aku la laua, a hiki i kahi e kokoke aku ana i Keaau, ia manawa, hoomaka o Halaaniani e hana i ke kalohe ia Laieikawai, me ka olelo aku, "E iho mua aku oe o kaua, a hiki i kai e pii ae au e ike i ko kaikoeke (Malio) a hoi mai wau. A ina i kali oe ia'u a i po keia la, a ao ka po, a i po hou ua la, alaila, manao ae oe ua make wau, alaila, moe hou aku oe i kane hou."

A no keia olelo a kana kane, aua aku ka wahine, a i ole, e pii pu no laua, a no ka pakela loa o Halaaniani i ke akamai i ka hoopuka i na olelo pahee, ua puni kana wahine maikai ia ia.

Hala aku la o Halaaniani, iho aku la no hoi o Laieikawai a hiki i Keaau, ma kahi kaawale ae i pili ole aku ia Kekalukaluokewa, noho iho la oia malaila; a po ia la, aole i hoi mai kana kane, mai ia po a ao, aole i hoi mai. Kali hou aku la ia la a po, pale ka pono, alaila, manao ae la o Laieikawai ua make kana kane, alaila, ia manawa, hoomaka aku la ia i ka uwe paiauma no kana kane.

CHAPTER XXIII

Very heavy hearted was Laieikawai at her husband's death, so she mourned ten days and two (twelve days) for love of him.

While Laieikawai mourned, her counsellors wondered, for Laieikawai had given them her charge before going to Keaau.

"Wait for me ten days, and should I not return," she had bidden them as told in Chapter XXII; so clearly she was in trouble.

And the time having passed which Laieikawai charged her companions to wait, Aiwohikupua's sisters awoke early in the morning of the twelfth day and went to look after their comrade.

They went to Keaau, and as they approached and Laieikawai spied her counsellors she poured out her grief with wailing.

Now her counsellors marveled at her wailing and remembered her saying "some evil has befallen"; at her wailing and at her gestures of distress, for Laieikawai was kneeling on the ground with one hand clapped across her back and the other at her forehead, and she wailed aloud as follows:

O you who come to me—alas!
Here I am,
My heart is trembling,
There is a rushing at my heart for love.
Because the man is gone—my close companion!
He has departed.

He has departed, my lehua blossom, spicy kookoolau,
With his soft pantings,
Tremulous, thick gaspings,
Proud flower of my heart,
Behold—alas!

Behold me desolate—
The first faint fear branches and grows—I can not bear it!
My heart is darkened
With love.
Alas, my husband!

When her companions heard Laieikawai wailing, they all wailed with her.

MOKUNA XXIII

He mea kaumaha loa ia Laieikawai no ka make ana o kana kane, nolaila i kanikau ai oia hookahi anahulu me elua mau la keu (umikumamalua la), no ke aloha ia ia.

Iloko o keia mau la kanikau o Laieikawai, he mea haohao loa ia i kona mau hoa kuka, no ka mea, ua kauoha mua o Laieikawai mamua o ko laua iho ana i kai o Keaau.

"He umikumamakahi la e kali ai" kona mau hoa ia ia, a i "hoi ole aku" i na la i kauohaia e like me ka kakou kamailio ana ae nei ma ka Mokuna XXII, alaila, maopopo ua pono ole.

A no ka hala ana o ka manawa a Laieikawai i kauoha ai i kona mau hoa, nolaila, ala ae la na kaikuahine o Aiwohikupua i ke kakahiaka nui o ka umikumamalua o ka la iho aku la e ike i ka pono o ko lakou hoa.

A hiki lakou ma Keaau, ia lakou e kokoke aku ana e hiki, ike mua mai la o Laieikawai i kona mau hoa, paiauma mai la me ka uwe.

Aka, he mea haohao nae ia i kona mau hoa ka uwe ana, a ua akaka kana kauoha "ua pono ole, laua." Ma ka uwe ana a Laieikawai, a me na helehelena o ka poina; no ka mea, aia o Laieikawai e kukuli ana i ka honua, a o kekahi limu, ua pea ae la ma ke kua, a o kekahi lima, aia ma ka lae, a uwe helu aku la oia penei:

O oukou ia—e, auwe!
Eia wau la,
Ua haalulu kuu manawa,
I ka hele o ke kane he hoa pili—e!
Ua hala—e.

Ua hala kuu lehua ala Kookoolau,
I ka nae kolopua,
Ulili nae o olopua,
Haihai pua o kuu manawa—e.
Ei—e.

Eia wau la ua haiki,
Ua kupu lia halia i ka mana—o—e,
Ke hoopaele mai nei i kuu manawa,
I ke aloha—la,
Auwe kuu ka—ne.

A lohe kona mau hoa i keia uwe a Laieikawai, uwe like ae la lakou a pau.

After their lament, said Kahalaomapuana, "This is a strange way to cry; you open your mouth wide, but no tears run; you seem to be dried up, as if the tears were shut off."

Said the sisters, "What do you mean?"

Kahalaomapuana replied, "As if there were nothing the matter with our husband."

Said Laieikawai, "He is dead, for on the way down, just above here, he said, 'You go ahead and I will go up and see your sister-in-law, and if you wait for me until day follows night and night day and day again that night, then I am dead,' so he charged me. I waited here; the appointed time passed; I thought he was dead; here I stayed until you came and found me wailing."

Said Kahalaomapuana, "He is not dead; wait a day; stop wailing!"

Because of Kahalaomapuana's words they waited four days, but nothing happened. Then Laieikawai began to wail again until evening of the third day, and this night, at dawn, for the first time she fell asleep.

Just as sleep came to her Halaaniani stood before her with another woman, and Laieikawai started up, and it was only a dream!

At the same time Mailehaiwale had a vision. She awoke and told her dream to Mailelaulii and Mailekaluhea.

As they were talking about it Laieikawai awoke and told her dream.

Said Mailelaulii, "We are just talking of Mailehaiwale's dream."

As they discussed the dreams Kahalaomapuana awoke from sleep and asked what they were talking about.

Mailehaiwale told the dream that had come to her: "It was up at Paliuli, Halaaniani came and took you, Kahalaomapuana, and you two went away somewhere; my spirit stood and watched you, and the excitement awoke me."

Laieikawai also told her dream, and Kahalaomapuana said, "Halaaniani is not dead; we will wait; do not weep; waste no tears."

Then Laieikawai stopped wailing, and they returned to Paliuli.

At this place we shall tell of Halaaniani, and here we shall see his clever trickery.

A pau ka lakou pihe uwe, olelo mai la o Kahalaomapuana, "He mea kupanaha, ia kakou e uwe nei, o ka hamama wale iho no ka ko'u waha, aole a kahe mai o ka waimaka, o ke kaea pu wale ae la no ia, me he mea la i pania mai ka waimaka."

I mai la na kaikuaana, "Heaha la?"

I aku la o Kahalaomapuana, "Me he mea la aole i poino ka kakou kane."

Olelo mai la o Laieikawai, "Ua make, no ka mea, ia maua no i iho mai ai a mauka ae nei la, o ka hiki mai no hoi ia i kai nei, olelo mai no kela ia'u, 'e iho e oe mamua, e pii ae au e ike i ko kaikoeke, e kali nae oe ia'u a i po keia la, a ao ka po, a po hou ua la, alaila, ua make au,' pela kana kauoha ia'u. Kali iho nei wau a hala kona manawa i kauoha ai, manao ae nei au ua make, oia wau i noho iho nei a hiki wale mai nei oukou la e uwe aku ana wau."

I mai la o Kahalaomapuana, "Aole i make, nanaia aku i keia la, ua oki ka uwe."

A no keia olelo a Kahalaomapuana, kakali aku la lakou a hala na la eha, aole lakou i ike i ke ko o ka Kahalaomapuana mea i olelo ai. Nolaila, hoomau hou aku la o Laieikawai i ka uwe i ke ahiahi o ke kolu o ka la a po, mai ia po a wanaao, akahi no a loaa ia ia ka hiamoe.

Ia Laieikawai i hoomaka iho ai e hookau hiamoe, ku ana no o Halaaniani me ka wahine hou, a hikilele ae la o Laieikawai, he moeuhane ka.

Ia manawa no, ua loaa ia Mailehaiwale he moeuhane, ala ae la oia a kamailio aku la ia Mailelaulii a me Mailekaluhea i keia moe.

E kamailio ana no lakou no kela moe, ia manawa, puoho mai la o Laieikawai, a hai mai la i kana moe.

I aku la o Mailelaulii, "O ka makou no hoi ia e kamailio nei, he moe no Mailehaiwale."

E hahai ana no lakou i na moeuhane, puoho mai la o Kahalaomapuana mai ka hiamoe mai, a ninau mai i ka lakou mea e kamailio ana.

Hai mai la o Mailehaiwale i ka moe i loaa ia ia, "I uka no i Paliuli, hele ae la no o Halaaniani a lawe ae ana no ia oe, (Kahalaomapuana,) a hele aku nei no olua ma kahi e aku, ku aku nei ko'u uhane nana ia olua, hikilele wale ae nei no hoi au."

Hai ae la no hoi o Laieikawai i kana moe, i mai la o Kahalaomapuana, "Aole i make o Halaaniani, kali aku kakou, mai uwe, hoopau waimaka."

A no keia mea, hooki loa ae la o Laieikawai i kana uwe ana, hoi aku la lakou iuka o Paliuli.

(Ma keia wahi, e kamailio kakou no Halaaniani, a maanei kakou e ike ai i kona kalohe launa ole.)

When Halaaniani told Laieikawai he was going up to see Malio, this was in order to get away from her after giving her his commands.

The fellow went up and met Malio. His sister asked. "What have you come up here for?"

Said Halaaniani, "I have come up here to you once more to show you what I desire, for I have again seen a beautiful woman with a face like Laieikawai's.

"Yesterday morning when I went outside my house I saw this young girl with the lovely face; then a great longing took possession of me.

"And because I remembered that you were the one who fulfilled my wishes, therefore I have come up here again."

Said Malio to her brother, "That is Laielohelohe, another of Waka's grandchildren; she is betrothed to Kekalukaluokewa, to be his wife. Therefore go and watch the girl's house without being seen for four days, and see what she does; then come back and tell me; then I will send you to seduce the girl. I can not do it by my power, for they are two."

At these words of Malio, Halaaniani went to spy outside of Laielohelohe's house without being seen; almost twice ten days he lay in wait; then he saw Laielohelohe stringing *lehua* blossoms. He came repeatedly many days; there she was stringing *lehua* blossoms.

Halaaniani returned to his sister as he had been directed, and told her what he had seen of Laielohelohe.

When Malio heard the story she told her brother what to do to win Laielohelohe, and said to Halaaniani, "Go now, and in the middle of the night come up here to me, and we two will go to Laielohelohe's place."

Halaaniani went away, and close to the appointed time, then he arose and joined his sister. His sister took a *ti*-leaf trumpet and went with her brother, and came close to the place where Laielohelohe was wont to string *lehua* blossoms.

Then Malio said to Halaaniani, "You climb up in the *lehua* tree where you can see Laielohelohe, and there you stay. Listen to me play on the *ti*-leaf trumpet; when I have blown five times, if you see her turn her eyes to the place where the sound comes from, then we shall surely win, but if she does not look toward where I am playing, then we shall not win to-day."

As they were speaking there was a crackling in the bushes at the place where Laielohelohe strung *lehua* blossoms, and when they looked, there was Laielohelohe breaking *lehua* blossoms.

Ma kela olelo a Halaaniani ia Laieikawai e pii e halawai me Malio. Ia laua i hookaawale ai mahope iho o ka Halaaniani kauoha ana ia ia.

Pii aku la oia a halawai pu me Malio, ninau mai la kona kaikuahine, "Heaha kau o uka nei?"

I aku la o Halaaniani, "I pii hou mai nei wau ia oe, e hooko mai oe i ko'u makemake, no ka mea, ua ike hou au he kaikamahine maikai i like kona helehelena me ko Laieikawai.

"Ma ke awakea o nehinei, ia'u i puka ae ai iwaho mai ko maua hale ae. Ike aku la wau i keia kaikamahine opiopio i maikai kona mau helehelena; nolaila, ua pauhia mai wau e ka makemake nui.

"A no ko'u manao o oe no ka mea nana e hoopomaikai nei ia'u ma na mea a'u e makemake ai, nolaila wau i hiki hou mai nei."

I aku o Malio i kona kaikunane, "O Laielohelohe na, o kekahi moopuna a Waka, ua hoopalauia na Kakalukaluokewa, a wahine haoa. Nolaila, a hele oe e makai i ka hale o ua kaikamahine la me ko ike oleia mai, i eha la au e makai aku ai, a ike oe i kana hana mau, alaila, hoi mai oe a hai mai ia'u, alaila, na'u e hoouna aku ia oe e hoowalewale i ua kaikamahine la. Aole e loaa ia'u ma kuu mana, no ka mea, elua laua."

A no keia olelo a Malio, hele aku la o Halaaniani e hoohalua mau mawaho o ko Laielohelohe hale me kona ike oleia mai, kokoke alua anahulu kona hookalua ana, alaila, ike oia i ka Laielohelohe hana, he kui lehua. Hoomau pinepine aku la oia a nui na la, aia no oia e hoomau ana i kana hana he kui lehua.

Hoi aku la o Halaaniani e halawai me ke kaikuahine e like me kana kauoha, a hai aku la i na mea ana i ike ai no Laielohelohe.

A lohe o Malio i keia mau mea, alaila, hai aku la oia i na mea hiki ke hanaia aku no Laielohelohe e kona kaikunane, me ka i aku ia Halaaniani, "E hoi oe a ma ka waenakonu o ka po, alaila, pii mai oe i o'u nei, i hele aku ai kaua ma kahi o Laielohelohe."

Hoi aku la o Halaaniani, a kokoke i ka manawa i kauo haia nona, alaila, ala mai la oia a halawai me kona kaikuahine. Lalau ae la kona kaikuahine i ka pu la-i, a hele aku la me kona kaikunane, a kokoke aku la laua ma kahi a Laielohelohe e kui lehua mau ai.

Ia manawa, olelo aku la o Malio ia Halaaniani, "E pii oe maluna o kekahi laau, ma kahi ou e ike aku ana ia Laielohelohe, a malaila oe e noho ai. E hoolohe mai oe i ke kani aku a kuu pu la-i, elima a'u puhi ana, ina ua ike oe e a-u ana kona maka i kahi i kani aku ai ka pu la-i, alaila ka hoi loaa ia kaua, aka hoi, i aluli ole ae kona mau maka i kuu hookani aku, alaila, aole e loaa ia kaua i keia la."

Ia laua no e kamailio ana no keia mau mea, uina mai ana kahi a ua o Laielohelohe e kui lehua ai, i nana aku ka hana o laua, o Laielohelohe e haihai lehua ana.

Then Halaaniani climbed up the trunk of a tree and kept watch. When he was up the tree, Malio's trumpet sounded, again it sounded a second time, so on until the fifth time, but Halaaniani did not see the girl turn her eyes or listen to the sound.

Malio waited for Halaaniani to return and tell what he had seen, but as he did not return, Malio again blew on the trumpet five times; still Halaaniani did not see Laielohelohe pay the least attention until she went away altogether.

Halaaniani came back and told his sister, and his sister said, "We have not won her with the trumpet; shall we try my nose flute?"

The two returned home, and very early in the morning, they came again to the same place where they had lain in ambush before.

No sooner were they arrived than Laielohelohe arrived also at her customary station. Malio had already instructed her brother, as follows:

"Take *lehua* flowers, bind them into a cluster, when you hear me playing the nose flute, then drop the bunch of flowers right over her; maybe she will be curious about this."

Halaaniani climbed the tree right over where Laielohelohe was wont to sit. Just as Malio's nose flute sounded, Halaaniani dropped the bunch of *lehua* flowers down from the tree, and it fell directly in front of Laielohelohe. Then Laielohelohe turned her eyes right upward, saying, "If you are a man who has sent me this gift and this music of the flute, then you are mine: if you are a woman, then you shall be my intimate friend."

When Halaaniani heard this speech, he waited not a moment to descend and join his sister.

To Malio's question he told her what he had seen.

Said Malio to Halaaniani, "We will go home and early in the morning come here again, then we shall find out her intentions."

They went home and returned early in the morning. When they had taken their stations, Laielohelohe came as usual to string *lehua* blossoms.

Then Malio sounded the flute, as Laielohelohe began to snip the *lehua* blossoms, and she stopped, for her attention was attracted to the music.

Three times Malio sounded the nose flute.

Then said Laielohelohe, "If you are a woman who sounds the flute, then let us two kiss."

Ia manawa, pii ae la o Halaaniani ma kekahi kumu laau a nana aku la. Ia ianei maluna o ka laau, kani ana ka pu la-i a Malio, kani hou aku la o ka lua ia, pela a hiki i ka lima o ke kani ana o ka pu la-i, aole o Halaaniani i ike iki ua huli ae ka maka a hoolohe i keia mea kani.

Kali mai la o Malio o ka hoi aku o Halaaniani e hai aku i kana mea i ike ai, aole nae i hoi aku, nolaila, hoomau hou aku la o Malio i ke puhi i ka pu la-i elima hookani ana, aole no i ike iki o Halaaniani i ka nana o Laielohelohe i keia mea, a hoi wale no.

Hoi aku la o Halaaniani a kamailio aku i kona kaikuahine, i mai la kona kaikuahine, "Loaa ole ae la ia kaua i ka pu la-i, i kuu hano aku ia loaa?"

Hoi aku la laua ma ko laua wahi, a ma kekahi kakahiaka ae, hiki hou no laua i kahi mua a laua i hoohalua ai.

Ia laua nei a hiki iho, hiki ana no o Laielohelohe ma kona wahi mau. Mamua nae o ko laua hiki ana aku, ua hai mua aku o Malio i kana olelo i kona kaikunane penei:

"E haku oe i lehua, e huihui a lilo i mea hookahi, aia lohe oe i kuu hookani aku i ka hano, oia kou wa e hookuu iho ai i kela popo lehua iluna pono ona, malia o hoohuoi kela ia mea."

Pii ae la o Halaaniani iluna o kekahi laau ma kahi kupono ia Laielohelohe. Ia wa no, kani aku la ka hano a Malio, ia wa no hoi ko Halaaniani hoolei ana iho i ka popo lehua mai luna iho o ka laau, a haule pololei iho la ma ke alo ponoi o Laielohelohe. Ia manawa, alawa pono ae la na maka o Laielohelohe iluna, me ka olelo ae, "Ina he kane oe ka mea nana keia makana, a me keia hano e kani nei, alaila, na'u oe, ina he wahine oe, alaila i aikane oe na'u."

A lohe o Halaaniani i keia olelo, he mea manawa ole ia noho ana ilalo e hui me kona kaikuahine.

Ninau mai o Malio, hai aku la oia i kana mea i ike ai no Laielohelohe.

I aku o Malio ia Halaaniani, "E hoi kaua a kakahiaka hiki hou mai kaua ianei, ia manawa e lohe maopopo aku ai kaua i kona manao."

Hoi aku la laua, a ma kekahi kakahiaka ana ae, pii hou aku la, Ia laua i hiki aku ai a noho iho, hiki mai la o Laielohelohe ma kona wahi mau e kui lehua ai.

Ia manawa, hookani aku la o Malio i ka hano ia Laielohelohe e hoomaka aku ana e ako lehua, aole nae e hiki, no ka mea, ua lilo loa o Laielohelohe i ka hoolohe i ka mea kani.

Ekolu hookani ana a Malio i ka hano.

Ia manawa no, pane mai o Laielohelohe, "Ina he wahine oe ka mea nana keia hano, alaila, e honi no kaua."

At Laielohelohe's words, Malio approched Laielohelohe and the girl saw her, and she was a stranger to Laielohelohe's eyes.

Then she started to kiss her.

And as the girl was about to give the promised kiss, Malio said, "Let our kiss wait, first give my brother a kiss; when you two have done, then we will kiss."

Then said Laielohelohe, "You and your brother may go away, do not bring him into my presence; you both go back to your own place and do not come here again. For it was only you I promised to greet with a kiss, no one else; should I do as you desire, I should disobey my good guardian's command."

When Malio heard this she returned to her brother and said, "We have failed to-day, but I will try my supernatural arts to fulfill your desire."

They went back to the house, then she directed Halaaniani to go and spy upon Laieikawai.

When Halaaniani came to Keaau as his sister directed, he neither saw nor heard of Laieikawai.

A no keia olelo a Laielohelohe, hoopuka aku la o Malio imua o Laielohelohe, a ike mai la kela ia ianei, a he mea malihini hoi ia i ko Laielohelohe mau maka.

Ia wa, hoomaka mai la kela e hooko e like me kana olelo mua ma ka honi ana o laua.

A no ka hahai ana mai o Laielohelohe e honi me Malio, i aku o Malio, "Alia kaua e honi, me kuu kaikunane mua oe e honi aku ai, a pau ko olua manawa, alaila, honi aku kaua."

I mai o Laielohelohe, "E hoi oe a kou kaikunane, mai hoike mai ia ia imua o'u, e hoi olua ma ko olua wahi, mai hele hou mai. No ka mea, o oe wale no ka'u mea i ae aku e haawi i ko'u aloha nou ma ko kaua honi ana, aole au i ae me kekahi mea e ae. Ina e hooko au i kau noi, alaila, ua kue wau i ka olelo a ko'u mea nana e malama maikai nei."

A lohe o Malio i keia olelo, hoi aku la a hai i kona kaikunane, me ka i aku, "Ua nele ae nei kaua i keia la, aka, e hoao wau ma kuu mana, i ko ai kou makemake."

Hoi aku la laua a hiki i ka hale, ia manawa, kena ae la oia ia Halaaniani e hele e makai aku ia Laieikawai.

Ia Halaaniani i hiki ai ma Keaau, mamuli o ke kauoha a kona kaikuahine, aole oia i ike a i lohe hoi no Laieikawai.

CHAPTER XXIV

On his arrival there, Halaaniani heard there was to be a great day for Kakalukaluokewa, a day of celebration for the marriage of Laielohelohe with Kekalukaluokewa. And when he had carefully noted the day for the chief's wedding feast he returned and told his sister this thing.

When Malio heard it she said to her brother, "On the marriage day of Kekalukaluokewa with Laielohelohe, on that day Laielohelohe shall be yours."

Now Aiwohikupua's sisters were wont to go down to the sea at Keaau to keep watch for their husband, to make sure if he were dead or not.

As Aiwohikupua's sisters were on the way to Keaau, they heard of the festival for Kekalukaluokewa and Laielohelohe.

When the great day drew near, Waka went down from Paliuli to meet Kekalukaluokewa, and Waka said to Kekalukaluokewa: "Tomorrow at sunrise call together all the people and the chiefs of the household to the place prepared for the celebration; there let all be assembled. Then go and show yourself first among them and near midday return to your house until day declines, then I will send a mist to cover the land, and the place where the people are assembled.

"When the mist begins to close down over the land, then wait until you hear the birds singing and they cease; wait again until you hear the birds singing and they cease.

"And after that I will lift the mist over the land. Then you will see up to Paliuli where the cloud rises and covers the mountain top, then the mist will fall again as before.

"Wait this time until you hear the cry of the *alae* bird, and the *ewaewaiki* calling; then come out of the house and stand before the assembly.

"Wait, and when the *oo* birds call and cease, then I am prepared to send Laielohelohe.

"When the voice of the *iiwipolena* sounds, your wife is on the left side of the place of meeting. Soon after this, you will hear the land snails[67] singing, then do you two meet apart from the assembly.

MOKUNA XXIV

Ia manawa nae ana i hiki aku ai, lohe iho la o Halaaniani, he la nui no Kekalukaluokewa, he la hookahakaha, no ka hoao o Laielohelohe me ua Kekalukaluokewa nei. A maopopo iho la ia Halaaniani ka la hookahakaha o na'lii, hoi aku la oia a hai aku i kona kaikuahine no keia mea.

Ia Malio i lohe ai, olelo ae la oia i kona kaikunane, "A hiki i ka la hookahakaha o Kekalukaluokewa me Laielohelohe, oia ka la e lilo ai o Laielohelohe ia oe."

A he mea mau hoi i na kaikuahine o Aiwohikupua ka iho i kai o Keaau e hoohalua ai no ka lakou kane, no ka make a make ole paha.

I ua mau kaikuahine nei o Aiwohikupua e iho ana i Keaau, lohe lakou he la nui no Kekalukaluokewa me Laielohelohe.

I ke kokoke ana aku i ua la nui nei, iho aku la o Waka mai Paliuli aku e halawai me Kekalukaluokewa a olelo aku la o Waka ia Kekaluka luokewa: "Apopo, i ka puka ana o ka la, e kuahaua oe i na kanaka a pau, a me kou alo alii e hele aku ma kahi au i hoomakaukau ai no ka hookahakaha, malaila e akoakoa ai na mea a pau. Ia manawa e hele aku oe e hoike mua ia oe, a kokoke aku i ke awakea, alaila, e hoi oe i kou hale; aia a hiki aku mahope iho o ka auina la, ia manawa, e hoouhi aku wau i ka noe maluna o ka aina, a maluna hoi o kahi e akoakoa ai na kanaka.

"Aia a hoomaka mai ke poi ana o ka noe ma ka aina, alaila, e kali oe ia wa, a lohe oe i ka leo ikuwa a na manu a haalele wale; kali hou aku oe ia wa, a lohe hou oe i ka leo ikuwa hou o na manu a haalele wale.

"A mahope oia manawa, e hoopau aku no wau i ka noe maluna o ka aina. Alaila, e nana oe ia uka o Paliuli, i pii ka ohu a uhi iluna o na kuahiwi, ia manawa e uhi hou ana ka noe e like me mamua.

"E kali oe ia manawa, ina e lohe oe i ke keu a ka Alae, a me ka leo o ka Ewaewaiki e hoonene ana. Ia manawa, e puka oe mai ka hale nei aku, a ku mawaho o ke anaina.

"Hoolohe oe a e kupinai ana ka leo o na manu Oo a haalele, alaila, ua makaukau wau e hoouna mai ia Laielohelohe.

"Aia kupinai mai ka leo o na Iiwipolena, alaila, aia ko wahine ma ke kihi hema o ka aha. A ma ia hope koke iho oia manawa, e lohe auanei oe i ka leo o na Kahuli e ikuwa ana, ia manawa e hui ai olua ma ke kaawale.

"And when you two meet, a single peal of thunder will crash, the earth tremble, the whole place of assembly shall shake. Then I will send you two on the birds, the clouds and mist shall rise, and there will be you two resting upon the birds in all your splendor. Then comes Laieikawai's disgrace, when she sees her shame and goes off afoot like a captive slave."

After all this was arranged, Waka returned to Paliuli.

Already has Halaaniani's expedition been described to look after his wife Laieikawai at Keaau, and already has it been told how he heard of the marriage celebration of Kekalukaluokewa and Laielohelohe.

On the day when Waka went to Keaau to meet Kekalukaluokewa, as we have seen above,

On that very day, Malio told Halaaniani to get ready to go down to the festival, saying: "To-morrow, at the marriage celebration of Kekalukaluokewa and Laielohelohe, then Laielohelohe shall be yours. For them shall crash the thunder, but when the clouds and mist clear away, then all present at the place of meeting shall behold you and Laielohelohe resting together upon the wings of birds."

Early in the morning of the next day, the day of the chief's marriage celebration, Kihanuilulumoku was summoned into the presence of Aiwohikupua's sisters, the servants who guarded Laieikawai.

When the lizard came, Kahalaomapuana said, "You have been summoned to take us down to the sea at Keaau to see Kekalukaluokewa's wedding feast. Be ready to take us down soon after the sun begins to decline."

Kihanuilulumoku went away until the time appointed, then he came to them.

And as the lizard started to come into his mistress's presence, lo! the land was veiled thick with mist up there at Paliuli, and all around, but Kihanuilulumoku did not hurry to his mistresses, for he knew when the chiefs' meeting was to take place.

When Kekalukaluokewa saw this mist begin to descend over the land, then he remembered Waka's charge.

He waited for the remaining signs. After hearing the voices of the *ewaewaiki* and the land shells, then Kekalukaluokewa came out of his house and stood apart from the assembly.

Just at that moment, Kihanuilulumoku stuck out his tongue as a seat for Laieikawai and Aiwohikupua's sisters.

And when the voice of the thunder crashed, clouds and mist covered the land, and when it cleared, the place of meeting was to be seen; and there were Laielohelohe and Halaaniani resting upon the birds.

"Ia olua e hui ana, hookahi hekili e kui ia manawa, nakolo ka honua, haalulu ka aha a pau. Ia manawa, e hoouna aku wau ia oula maluna o na manu, a mao ae ka ohu a me ka noe, aia olua e kau aku ana iluna o na manu me ko olua nani nui. Ia manawa e ku ai ka makaia o Laieikawai, i ike ai oia i kona hilahila a holo aku me he pio kauwa la."

A pau keia mau mea, hoi aku la o Waka iuka o Paliuli.

Mamua iho nei, ua oleloia ua hiki aku o Halaaniani i Keaau, e ike i ka pono o kana wahine (Laieikawai), a ua oleloia no hoi, ua lohe oia he la hookahakaha no Kekalukaluokewa me Laielohelohe.

I kela la a Waka i hiki ai i Keaau e halawai me Kekalukaluokewa, e like me ka kakou ike ana maluna ae.

Oia no ka la a Malio i olelo aku ai ia Halaaniani e hoomakaukau no ka iho e ike i ka la hookahakaha o Laielohelohe ma; me ka i aku nae o Malio i kona kaikunane, "Apopo, i ka la hookahakaha o Laielohelohe me Kekalukaluokewa, ia manawa e lilo ai o Laielohelohe ia oe, no laua auanei ka hekili ekui, a mao ae ka ohu a me ka noe, alaila, e ike auanei ka aha a pau, o oe a me Laielohelohe ke kau pu mai iluna o ka eheu o na manu."

I ke kakahiaka nui o kekahi la ae, oia hoi ka la hookahakaha o ua mau Alii nei, kiiia aku la o Kihanuilulumoku, a hele mai la imua o na kaikuahine o Aiwohikupua kona mau kahu nana e malama.

A hiki mai la ua moo nui nei, olelo aku la o Kahalaomapuana, "I kiiia aku nei oe e lawe ae oe ia makou i kai o Keaau, e nana makou i ka la hookahakaha o Kekalukaluokewa, aia a hiki i ka auina la a mahope iho oia manawa e kii mai oe a iho aku kakou."

Hoi aku la o Kihanuilulumoku, a hiki i ka manawa i kauohaia'i, a hele mai la.

I ua moo nei i hoomaka ai e hele mai imua o kona mau Haku, aia hoi, ua uhi paaia ka aina i ka noe mai uka o Paliuli a puni ka aina; aka, aole i wikiwiki o Kihanuilulumoku i ka lawe i kona mau Haku, no ka mea, ua maopopo no ia Kihanuilulumoku ka manawa e hui ai na'lii.

A ike o Kekalukaluokewa i keia noe i uhi mua mai maluna o ka aina, alaila, hoomanao ae la ia i ke kauoha a Waka.

Kakali hou aku la no oia i na hoailona i koe. Mahope iho oia manawa, lohe ae la kela i ka leo o ka Ewaewaiki a me ke Kahuli, ia manawa, puka aku la o Kekalukaloukewa mai kona hale aku a ku mawaho o ka aha, ma kahi kaawale.

I kela manawa, oia ka manawa a Kihanuilulumoku i kuu aku ai i kona alelo i waho i noho iho ai o Laieikawai me na kaikuahine o Aiwohikupua.

A i ke kui ana o ka leo o ka hekili, uhi ka ohu a me ka noe, a i ka mao ana ae, i nana aku ka hana o ka aha, aia o Laielohelohe me Halaaniani e kau mai ana iluna o na manu.

Then also were seen Laieikawai and Aiwohikupua's sisters seated upon the tongue of Kihanuilulumoku, the great lizard of Paliuli.

Now they arrived at the same instant as those for whom the day was celebrated; lo! Laieikawai saw that Halaaniani was not dead, and she remembered Kahalaomapuana's prediction.

When Kekalukaluokewa saw Halaaniani and Laielohelohe resting on the birds, he thought he had lost Laielohelohe.

So Kekalukaluokewa went up to Paliuli to tell Waka.

And Kekalukaluokewa told Waka all these things, saying: "Halaaniani got Laielohelohe; there she was at the time set, she and Halaaniani seated together!"

Said Waka, "He shall never get her; but let us go down and I will get close to the place of meeting; if she has given Halaaniani a kiss, the thing which I forbade her to grant, for to you alone is my grandchild's kiss devoted—if she has defiled herself with him, then we lose the wife, then take me to my grave without pity. But if she has harkened to my command not to trust anyone else, not even to open her lips to Halaaniani, then she is your wife, if my grandchild has harkened to my command."

As they approached, Waka sent the clouds and mist over the assembly, and they could not distinguish one from another.

Then Waka sent Kekalukaluokewa upon the birds, and when the clouds cleared, lo! Laielohelohe and Kekalukaluokewa sat together upon the birds. Then the congregation shouted all about the place of assembly: "The marriage of the chiefs! The marriage of the chiefs!"[68]

When Waka heard the sound of shouting, then Waka came into the presence of the assembly and stood in the midst of the congregation and taunted Laieikawai.

When Laieikawai heard Waka's taunts, her heart smarted and the hearts of every one of Aiwohikupua's sisters with her; then Kihanuilulumoku bore them back on his tongue to dwell in the uplands of Olaa; thus did Laieikawai begin to burn with shame at Waka's words, and she and her companions went away together.

On that day, Kekalukaluokewa wedded Laielohelohe, and they went up to the uplands of Paliuli until their return to Kauai. And Halaaniani became a vagabond; nothing more remains to be said about him.

And when the chief resolved to return to Kauai, he took his wife and their grandmother to Kauai, and the men together with them.

Ia manawa no hoi, ikeia mai la o Laieikawai me na kaikuahine o Aiwohikupua e kau mai ana iluna o ke alelo o Kihanuilulumoku ka moo nui o Paliuli.

Ia lakou i hiki ai i kela manawa hookahi me na mea nona ka la hookahakaha; aia hoi ua ike aku la o Laieikawai ia Halaaniani aole i make, alaila, hoomanao ae la oia i ka olelo wanana a Kahalaomapuana.

I kela manawa a Kekalukaluokewa i ike aku ai e kau mai ana o Halaaniani me Laielohelohe iluna o na manu, alaila, manao ae la o Kekalukaloukewa i kona nele ia Laielohelohe.

Ia manawa, pii aku la o Kekalukaluokewa iuka o Paliuli, e hai aku i keia mea ia Waka.

A hai aku la o Kakalukaloukewa ia Waka i keia mau mea, "Ua lilo o Laielohelohe ia Halaaniani, aia oia ke kau pu la me Halaaniani i keia manawa."

I mai la o Waka, "Aole e lilo ia ia, aka, e iho aku kaua a kokoke aku wau i ka aha, ina ua haawi aku oia i kona ihu e honi aku ia Halaaniani, ka mea a'u i kauoha aku ai aole e lilo i ka mea e ae, a ia oe wale no e laa'i ka ihu o kuu moopuna, a laa pu no hoi me konakino, alaila, ua nele kaua i ka wahine ole, alaila, e lawe aku oe ia'u i ka lua me ko minamina ole. Aka hoi, ua hoolohe aku la ia i ka'u kauoha, aole e lilo i kakahi mea e ae, aole no hoi e lilo ka leo ma kona pane ole aku ia Halaaniani, alaila, ua wahine no oe, ua hoolohe no kuu moopuna i ka'u olelo."

Ia laua i kokoke e hiki aku, hoouna aku la o Waka i ka noe a me ka ohu maluna o ka aha, a ike ole kekahi i kekahi.

Ia manawa i hoouna aku ai o Waka ia Kekalukaluokewa maluna o na manu, a i ka mao ana ae o ka noe, aia hoi e kau pu mai ana o Laielohelohe me Kekalukaluokewa iluna o na manu, alaila, uwa ae la ke anaina kanaka a puni ka ha, "Hoao na'lii e! hoao na'lii e!!"

A lohe o Waka i keia pihe uwa, alaila, hiki mai la o Waka imua o ka aha, a ku mai la iwaenakonu o ke anaina, a hoopuka mai la i olelo hoohilahila no Laieikawai.

A lohe o Laieikawai i keia leo hoohilahila a Waka ia ia, walania iho la kona naau, a me na kaikuahine pu kekahi o Aiwohikupua, ia manawa, lawe aku la ke alelo o Kihanuilulumoku ia lakou a noho iuka o Olaa, oia ka hoomaka ana o Laieikawai e hoaaia i kona hilahila nui no ka olelo a Waka, a hele pu no hoi me kona mau hoa.

I kela la, hoao ae la o Kekalukaluokewa me Laielohelohe, a hoi aku la iuka o Paliuli a hiki i ko lakou hoi ana i Kauai. A lilo iho la a Halaaniani i mea nele loa, aole ona kamailio i koe.

A ma ko ke Alii kane manaopaa, e hoi no i Kauai, lawe ae la oia i kana wahine, a me ko laua kupunawahine i Kauai, o na kanaka pu me lakou.

When they were ready to return, they left Keaau, went first to Honouliuli on Oahu and there took Kapukaihaoa with them to Kauai; and they went to Kauai, to Pihanakalani, and turned over the rule over the land and its divisions to Kapukaihaoa, and Waka was made the third heir to the chief's seat.

At this place let us tell of Laieikawai and her meeting with the prophet, Hulumaniani.

Laieikawai was at Olaa as beautiful as ever, but the art of resting on the wings of birds was taken away from her; nevertheless some of her former power remained and the signs of her chiefly rank, according to the authority the sisters of Aiwohikupua had over the lizard.

A makaukau lakou e hoi, haalele lakou ia Keaau, hiki mua lakou i Oahu nei, ma Honouliuli, a lawe ae la ia Kapukaihaoa me lakou i Kauai, a hiki lakou i Kauai, ma Pihanakalani, a ili ae la ka hooponopono o na aina, a me ke aupuni ia Kapukaihaoa, a hooliloia iho la o Waka oia ke kolu o ka hooilina o ka noho alii.

(Ma keia wahi, e kamailio kakou no Laieikawai, a me kona loaa ana i ka Makaula ia Hulumaniani.)

Ia Laieikawai ma ma Olaa, e noho ana no oia me kona nani, aka, o ka mana noho iluna o ka eheu o na manu, oia ka mea i kaawale mai o Laieikawai aku, koe no nae kekahi mau kahiko e ae, a me kekahi mau hoailona alii ia ia, mamuli o ka mana i loaa i na kaikuahine o Aiwohikupua, mai a Kihanuilulumoku ae.

CHAPTER XXV

When Laieikawai returned from Keaau after Waka had disgraced her, and dwelt at Olaa.

Then Aiwohikupua's sisters consulted how to comfort the heavy heart of the princess, Laieikawai, for her shame at Waka's reproaches.

They went and told Laieikawai their decision, saying:

"O princess of peace, we have agreed upon something to relieve your burden of shame, for not you alone bear the burden; all of us share your trouble.

"Therefore, princess, we beseech you, best ease your heart of sorrow; good fortune shall be yours hereafter.

"We have agreed here to share your fortune; our younger sister has consented to go and get Kaonohiokala for your husband, the boy chief who dwells in the taboo house at the borders of Tahiti, a brother of ours, through whom Aiwohikupua gained the rank of chief.

"If you will consent to your brother being fetched, then we shall win greater honor than was ours before, and you will become a sacred person of great dignity so that you can not associate with us; now this is what we have thought of; you consent, then your reproach is lifted. Waka is put to shame."

Said Laieikawai, "Indeed I would consent to ease my burden of shame, only one thing I will not consent to—my becoming your brother's wife; for you say he is a taboo chief, and if we should be united, I should not see you again, so high a chief is he, and this I should regret exceedingly, our friendship together."

Said her companions, "Do not think of us; consider your grandmother's taunts; when her reproach is lifted, then we are happy, for we think first of you."

And for this reason Laieikawai gave her consent.

Then Kahalaomapuana left directions with Laieikawai and her sisters, saying: "I go to get our brother as husband for the princess; your duty is to take good care of our mistress; wherever she goes, there you go, whatever she wishes, that is yours to fulfill; but let her body be kept pure until I return with our brother."

MOKUNA XXV

Ia Laieikawai ma i hoi aku ai mai Keaau aku, mahope iho o kona hoohilahila ana e Waka, a noho ma Olaa.

Ia manawa, kukakuka ae la na kaikuahine o Aiwohikupua i ka mea hiki ke hooluolu aku i ka naau kaumaha o ke alii (Laieikawai) no kona hilahila i ka olelo kumakaia a Waka.

Hele aku la lakou a hai aku la i ka lakou olelo hooholo i kuka ai imua o Laieikawai me ka i aku:

"E ke Alii wahine o ka lai; ua kukakuka ae nei makou i mea e hoopau ai i kou naau kaumaha no kou hoohilahilaia, aka, aole o oe wale kai kaumaha, o kakou like no a pau, no ka mea, ua komo like kakou a pau no ia pilikia hookahi.

"Nolaila, e ke Alii e, ke noi aku nei makou ia oe, e pono no e hoopauia kou naau kaumaha, no ka mea, e hiki mai ana ia oe ka pomaikai ma keia manawa aku.

"Ua hooholo ae nei makou i pomaikai like no kakou, ua ae ae nei ko kakou kaikaina e kii aku ia Kaonohiokala i kane nau, he keiki Alii e noho la i Kealohilani, ua hoonohoia ma ka pea kapu o kukulu o Tahiti, he kaikunane no no kakou, ko Aiwohikupua mea nana i hoalii mai ia ia.

"Ina e ae oe e kiiia ko kakou kaikunane, alaila, e loaa ia kakou ka hanohano nui i oi aku mamua o keia, a e lilo auanei oe i mea kapu ihiihi loa, me ko launa ole mai ia makou, a oia ka makou i noonoo iho nei, a ae oe, alaila, ku kou makaia, hilahila o Waka."

I mai la o Laieikawai, "Ua ae no wau e hoopau i ko'u kaumaha hilahila, a hookahi a'u mea ae ole, o kuu lilo ana i wahine na ko kakou kaikunane; no ka mea, ke olelo mai nei oukou, he Alii kapu kela, a ina paha e hoao maua, pehea la wau e ike hou ai ia oukou, no ka mea, he Alii kapu kela, a oia ka'u mea minamina loa, o ko kakou launa pu ana."

I aku la kona mau hoa, "Mai manao mai oe ia makou, e nana oe i ka olelo hoohilahila a ko kupunawahine, aia ku kona makaia, alaila pono makou, no ka mea, o oe no ka makou mea manao nui."

A no keia mea, hooholo ae la o Laieikawai i kona ae.

Ia manawa, hai mai la o Kahalaomapuana i kana olelo kauoha ia Laieikawai, a me kona mau kaikuaana, "Ke kii nei au i ko kakou kaikunane i kane na ke Alli, e pono ia oukou ke malama pono i ko kakou Haku, ma kana wahi e hele ai, malaila oukou, na mea ana a pau e makemake ai, oia ka oukou e hooko aku; aka, koe nae ka maluhia o kona kino a hiki mai maua me ke kaikunane o kakou."

After saying all this, Kahalaomapuana left her sisters and was borne on the back of the big lizard Kihanuilulumoku and went to fetch Kaonohiokala.

At this place we will leave off speaking of this journey; we must tell about Laieikawai and her meeting with the prophet who followed her from Kauai hither, as related in the first two chapters of this story.

After Kahalaomapuana left her sisters, the desire grew within Laieikawai's mind to travel around Hawaii.

So her companions carried out the chief's wish and they set out to travel around about Hawaii.

On the princess's journey around Hawaii they went first to Kau, then Kona, until they reached Kaiopae in Kohala, on the right-hand side of Kawaihae, about five miles distant; there they stayed several days for the princess to rest.

During the days they were there the seer saw the rainbow arching over the sea as if right at Kawaihae. The uplands of Ouli at Waimea was the place the seer looked from.

For in former chapters it has been told how the seer came to Hilo, to Kaiwilahilahi, and lived there some years waiting for the sign he was seeking.

But when it did not come to the seer as he waited for the sign he was seeking, then he waited and sought no longer for the sign he had followed from Kauai to this place.

So he left Hilo, intending to go all the way back to Kauai, and he set out. On his return, he did not leave the offerings which he had brought from Kauai thither, the pig and the cock.

When he reached Waimea, at Ouli, there he saw the rainbow arching over the sea at Kawaihae.

And the seer was so weary he was not quick to recognize the rainbow, but he stayed there, and on the next day he did not see the sign again.

Next day the seer left the place, the very day when Laieikawai's party left Kaiopae, and came back above Kahuwa and stopped at Moolau.

When the seer reached Puuloa from Waimea, he saw the rainbow arching over Moolau; then the seer began to wonder, "Can that be the sign I came to seek?"

The seer kept right on up to the summit of Palalahuakii. There he saw the rainbow plainly and recognized it, and knew it was the sign he was seeking.

Mahope iho o keia mau mea, haalele iho la o Kahalaomapuana i kona mau kaikuaana, a kau aku la maluna o ua moo nui nei (Kihanuilulumoku), a kii aku la ia Kaonohiokala.

(Ma keia wahi, e waiho iki i ke kamailio ana no keia mea. E pono ia kakou e kamailio no Laieikawai, a me kona loaa ana i ka Makaula nana i ike mai Kauai mai, e like me ka mea i oleloia ma na Mokuna mua elua o keia Kaao.)

Mahope iho o ko Kahalaomapuana haalele ana i kona mau kaikuaana, kupu ae la iloko o Laieikawai ka manao makemake e kaapuni ia Hawaii.

A no keia manao o Laieikawai, hooko aku la kona mau hoa i ko ke Alii makemake, a hele aku la e kaapuni ia Hawaii a puni.

Ma keia huakai kaapuni a ke Alii, ma Kau mua, ma Kona, a hiki lakou ma Kaiopae i Kohala, ma ka aoao akau mai Kawaihae mai, aneane elima mile ka loihi mai Kawaihae ae, malaila lakou i noho ai i kekahi mau la, no ka mea, ua makemake iho la ke Alii wahine e hooluolu malaila.

Iloko o ko lakou mau la malaila, ike mai la ka Makaula i ka pio a keia anuenue i kai, me he mea la i Kawaihae ponoi la. I uka nae o Ouli, ma Waimea, kahi a ka Makaula i ike mai ai.

No ka mea, ua oleloia ma na Mokuna mua ae nei, ua hiki ka Makaula ma Hilo, i Kaiwilahilahi; a ua loihi no na makahiki malaila o ke kali ana i kana mea i imi ai.

Aka, no ka hiki ole i ua Makaula nei ke kali no kana mea i imi ai, nolaila, hoopau ae la oia i kona manao kali a me ka imi aku no kana mea i ukali mai ai mai Kauai mai.

Nolaila, haalele keia ia Hilo, a manao ae la oia e hoi loa i Kauai, a hoi aku la. Iloko nae o ko ka Makaula hoi ana, aole oia i haalele i kana mau mea i lawe mai ai mai Kauai mai (oia ka puaa, a me ka moa).

Ma keia hoi ana, a hiki ma Waimea, i Ouli, oia ka ka Makaula ike ana aku i ka pio a ke anuenue i kai o Kawaihae.

A no ka maluhiluhi o ua Makaula nei, aole oia i wikiwiki mai e ike i ke ano o ke anuenue. nolaila, hoomaha iho la oia malaila. A ma kekahi la ae, aole oia i ike hou i kela hoailona.

Ma kekahi la ae, haalele ka Makaula ia wahi, oia la no hoi ka la a Laieikawai ma i haalele ai ia kaiopae, hoi aku la a mauka o Kahuwa, ma Moolau ko lakou wahi i noho ai.

I ka Makaula i hiki mai ai i Puuloa mai Waimea mai. ike aku la oia e pio ana ke anuenue i Moolau, ia manawa, haupu iki ae la ka manao o ka Makaula me ka nalu ana iloko ona iho, "O kuu mea no paha kela i imi mai nei."

Hoomau mai la ka Makaula i kona hele ana a hiki iluna pono o Palalahuakii, alaila, ike maopopo aku la oia i ke ano o ke anuenue, me ka hoomaopopo iloko ona, a ike lea i kana mea e imi nei.

Then he prayed to his god to interpret the rainbow to him, but his god did not answer his prayer.

The seer left that place, went to Waika and stayed there, for it was then dark.

In the early morning, lo! the rainbow arched over the sea at Kaiopae, for Laieikawai had gone back there.

Then the seer went away to the place where he had seen the rainbow, and, approaching, he saw Laieikawai plainly, strolling along the sea beach. A strange sight the beautiful woman was, and there, directly above the girl, the rainbow bent.

Then the seer prayed to his god to show him whether this woman was the one he was seeking or not, but he got no answer that day. Therefore, the seer did not lay down his offering before Laieikawai. The seer returned and stayed above Waika.

The next day the seer left the place, went to Lamaloloa and remained there. Then he went repeatedly into the temple of Pahauna and there prayed unceasingly to his god. After a number of days at Moolau, Laieikawai and her companions left that place.

They came and stayed at Puakea and, because the people of the place were surf riding, gladly remained.

The next day at noon, when the sun shone clear over the land, the prophet went outside the temple after his prayer.

Lo! he saw the rainbow bending over the sea at Puakea, and he went away thither, and saw the same girl whom he had seen before at Kaiopae.

So he fell back to a distance to pray again to his god to show him if this was the one he was seeking, but he got no answer that day; and, because his god did not answer his petition, he almost swore at his god, but still he persevered.

He approached the place where Laieikawai and her sisters were sitting.

The seer was greatly disturbed at seeing Laieikawai, and when he had reached the spot, he asked Laieikawai and her companions, "Why do you sit here? Why do you not go surfing with the natives of the place?"

The princess answered, "We can not go; it is better to watch the others."

The seer asked again, "What are you doing here?"

Ia manawa, pule aku la oia i kona akua, e hai mai i ke ano o kela anuenue ana e ike nei; aka, aole i loaa i kona akua ka hookoia o kana pule.

Haalele ka Makaula ia wahi, hiki aku la oia ma Waika a malaila oia i noho ai, no ka mea, ua poeleele iho la.

Ma ke kakahiaka ana ae, aia hoi, e pio ana ke anuenue i kai o Kaiopae, no ka mea, ua iho aku o Laieikawai ilaila.

Ia manawa, iho aku la ka Makaula a hiki i kahi ana e ike nei i ke anuenue, a i ka hookokoke ana aku o ua Makaula nei, ike maopopo aku la oia ia Laieikawai, e kono mau ana i ka lae kahakai. He mea e ka wahine maikai, aia iluna pono o ua kaikamahine nei e pio ana ke anuenue.

Ia manawa, pule aku la ka Makaula i kona akua, e hoike mai ia ia i keia wahine, o kana mea paha e imi nei, aole paha. Aka, aole i loaa ka hoike ana ma ona la, nolaila, aole ka Makaula i waiho i kana mau mohai imua o Laieikawai, hoi aku la ka Makaula a noho mauka o Waika.

I kekahi la ae, haalele ka Makaula ia wahi, hiki aku la keia ma Lamaloloa, a noho iho la malaila. Ia manawa, komo pinepine ae la oia iloko o ka Heiau i Pahauna, malaila oia i pule hoomau ai i kona akua. Ua loihi na la mahope iho o ka noho ana o Laieikawai ma Moolau, haalele lakou ia wahi.

Hele aku la lakou a noho ma Puakea, a no kahi heenalu malaila, noloila, ia lakou malaila e makaikai ana i ka heenalu ana a na kamaaina, ua nanea loa lakou malaila.

Ma kekahi la ae, ma ke awakea, i ka wa e lailai ana ka la maluna o ka aina. Ia wa ka Makaula i puka ae ai mailoko ae o ka Heiau, mahope iho o ka pau ana o kana pule.

Aia hoi, ike aku la oia e pio ana ke anuenue i kai o Puakea, iho aku la ua Makaula nei a hiki ilaila, ike aku la oia, ke kaikamahine no ana i ike mua ai i Kaiopae.

A no keia mea, emi hope mai la oia a ma ke kaawale, pule hou aku la i kona akua e hoike mai i kana mea e imi nei; aka, aole no i loaa ka hoike ana ma ona la. A no ka hooko ole ia o kana mea e noi nei i kona akua, aneane oia e hoohiki ino aku i kona akua; aka, hoomanawanui no oia.

Hoopuka loa aku la a ma kahi o Laieikawai ma e noho ana.

He mea pilikia loa i ka Makaula ka ike ana aku ia Laieikawai, a ia lakou ma kahi hookahi, ninau aku la ka Makaula ia Laieikawai ma, "Heaha ka oukou mea e noho nei maanei, aole he au pu me na kamaaina heenalu mai?"

"He mea hiki ole ia makou ke hele aku," wahi a Laieikawai, "he pono e nana aku i ka na kamaaina heenalu ana."

Ninau hou aku ka Makaula, "Heaha ka oukou hana maanei?"

"We are sitting here, waiting for a canoe to carry us to Maui, Molokai, Oahu, and to Kauai, then we shall set sail," so they answered.

To this the seer replied, "If you are going to Kauai, then here is my canoe, a canoe without pay."

Said Laieikawai, "If we go on board your canoe, do you require anything of us?"

The seer answered, "Where are you? Do not suppose I have asked you on board my canoe in order to defile you; but my wish is to take you all as my daughters; such daughters as you can make my name famous, for my name will live in the saying, 'The daughters of Hulumaniani,' so my name shall live; is not this enough to desire?"

Then the seer sought a canoe and found a double canoe with men to man it.

Early in the morning of the next day they went on board the canoe and sailed and rested at Honuaula on Maui, and from there to Lahaina, and the next day to Molokai; they left Molokai, went to Laie, Koolauloa, and stayed there some days.

On the day of their arrival at Laie, that night, Laieikawai said to her companions and to her foster father:

"I have heard from my grandmother that this is my birthplace; we were twins, and because our father had killed the first children our mother bore, because they were girls, when we also were born girls, then I was hidden within a pool of water; there I was brought up by my grandmother.

"And my twin, the priest guarded her, and because the priest who guarded my companion saw the prophet who had come here from Kauai to see us, therefore the priest commanded my grandmother to flee far away; and this was why I was carried away to Paliuli and why we met there."

"E noho ana makou maanei, e kali ana i waa, ina he waa e holo ai i Maui, Molokai, Oahu, a hiki i Kauai, alaila, holo makou." Pela aku o Laieikawai ma.

A no keia olelo, i aku ka Makaula, "Ina e holo ana oukou i Kauai, alaila, aia ia'u ka waa, he waa uku ole."

I aku la o Laieikawai, "A ina e kau makou ma ko waa, aole anei au hana e ae no makou?"

I aku la ka Makaula, "Auhea oukou, mai manao oukou i kuu olelo ana, e kau wale oukou maluna o kuu waa, e hoohaumia aku ana au ia oukou; aka, o ko'u makemake, e lilo oukou i mau kaikamahine na'u, me he mau kaikamahine ponoi la, i lilo ai oukou i mea nana e hookaulana i ko'u inoa, aia a lilo oukou i mea e kaulana ai au, alaila, e ola auanei ko'u inoa. Na Kaikamahine a Hulumaniani, aia la, ola kuu inoa, pela wale iho la no ko'u makemake?"

Ia manawa, imi ae la ka Makaula i waa, a loaa ia ia he kaulua, me na kanaka pu no hoi.

Ma ke kakahiaka o kekahi la ae, kau aku la lakou maluna o na waa, a holo aku la a kau ma Honuaula, i Maui; a mai laila aku a Lahaina, a ma kekahi la ae, i Molokai; haalele lakou ia Molokai, hiki lakou ma Laie, Koolauloa, a malaila lakou i noho ai i kekahi mau la.

Ia la a lakou i hiki ai ma Laie, a ia po iho no, olelo ae la o Laieikawai i kona mau hoa, a me ko lakou makuakane hookama. Eia kana olelo:

"Ua lohe au i ko'u kupunawahine, ianei ko'u wahi i hanau ai, he mau mahoe ka maua, a no ka pepehi o ko maua makuakane i na keiki mua a ko maua makuahine i hanau ai no ka hanau kaikamahine wale no, a ia maua hoi, hanau kaikamahine no, nolaila, ahaiia'i au iloko o ka luawai, malaila ko'u wahi i hanaiia ai e ko'u kupunawahine.

"A o ko'u lua, lilo ia i ke kahuna ka malama, a no ka ike ana o ke Kahuna nana i malama i ko'u kokoolua, i ka Makaula nana i ike mai mai Kauai mai, nolaila, kauoha ai ke Kahuna i ko'u kupunawahine, e ahai loa; a oia ko'u mea i ahaiia'i i Paliuli, a halawai wale kakou."

CHAPTER XXVI

When the seer heard this story the seer saw plainly that this was the very one he sought. But in order to make sure, the seer withdrew to a distance and prayed to his god to confirm the girl's story.

After praying he came back and went to sleep, and as he slept the seer received the assurance in a vision from his god, saying, "The time has come to fulfill your wishes, to free you from the weariness of your long search. She is here—the one who told you her story; this is the one you are seeking.

"Therefore arise and take the offering you have prepared and lay it before her, having blessed her in the name of your god.

"This done, linger not; carry them at once to Kauai, this very night, and let them dwell on the cliffs of Haena in the uplands of Honopuwaiakua."

At this the seer awoke from his dream; he arose and brought the pig and the cock and held them out to Laieikawai, saying, "Blessed am I, my mistress, that my god has shown you to me, for long have I followed you to win a blessing from you.

"And therefore I beseech you to guard these bones under your special favor, my mistress, and to leave this trust to your descendants unto the last generation."

Laieikawai answered, "Father, the time of my prosperity has passed, for Waka has taken her favor from me; but hereafter I shall win honor beyond my former honor and glory; then you shall also rise to prosperity with us."

And after these things the prophet did as his god commanded—sailed that night and dwelt in the place commanded.

Many days the seer lived here with his daughter above Honopuwaiakua. At one time the seer made one of his customary journeys.

As he traveled in his character as seer he came to Wailua. Lo! all the virgin daughters of Kauai were gathered together, all of the rank of chief with the girls of well-to-do families, at the command of Aiwohikupua to bring the virgins before the chief, the one who pleased the chief to become the wife of Aiwohikupua.

MOKUNA XXVI

A lohe ka Makaula i keia mea, alaila, hoomaopopo lea ae la ka Makaula, o ka mea no keia ana e imi nei. Aka hoi, i mea e maopopo lea ai, naue aku la ka Makaula ma kahi kaawale, a pule aku la i kona akua e hooiaio mai i ka olelo a ke kaikamahine.

A pau kana pule ana, hoi mai la a hiamoe iho la, a iloko a kona manawa hiamoe, hiki mai la ma o ua Makaula nei, ke kuhikuhi ma ka hihio, mai kona akua mai, me ka olelo mai, "Ua hiki mai ka manawa e hookoia'i kou makemake, a e kuu ai hoi ka luhi o kou imi ana i ka loa. Ano hoi, o ka mea nona ke kamailio ana nona iho ia oukou, oia no ua mea la au i imi ai.

"Nolaila, e ala ae oe, a e lawe i kau mea i hoomakaukau ai nona, e waiho aku i kau mohai imua ona, me ka hoomaikai mua me ka inoa o kou akua.

"A pau kau hana, alaila, mai kali, e lawe koke aku ia lakou ma keia po no i Kauai, a hoonoho i na pali o Haena, iuka o Honopuwaiakua."

Ma keia mea, puoho ae la ka Makaula mai kona hiamoe ana, ala ae la oia a lalau aku la i ka puaa a me ka moa, a hahau aku la imua o Laieikawai, me ka olelo aku, "Pomaikai wau e kuu Haku, i ka hoike ana mai a kuu akua ia oe, no ka mea, he nui ko'u manawa i ukali aku ai ia oe, me ka manao e loaa ka pomaikai mai a oe mai.

"A nolaila, ke noi aku nei au ia oe e ae mai, e malamaia keia mau iwi ma kou lokomaikai e kuu Haku, a e waiho pu ia ka pomaikai me ka'u mau mamo a hiki i ka'u hanauna hope."

I aku o Laieikawai, "E ka makua, ua hala ke kau o ko'u pomaikai nui, no ka mea, ua lawe aku o Waka i ka hoopomaikaiia mai o'u aku nei; aka, ma keia hope aku, e kali oe a loaa ia'u he pomaikai oi aku mamua o ka pomaikai a me ka hanohano i loaa mua ia'u, alaila, o oe pu kekahi me makou ia hoopomaikaiia."

A pau keia mau mea, lawe ae la ka Makaula e like me ke kauoha a kona akua, holo aku la ia po a hoonoho i kahi i kauohaia.

I ua Makaula nei me kana mau kaikamahine mauka o Honopuwaiakua, a he mau la ko lakou malaila. He mea mau i ua Makaula nei ke kaahele i kekahi manawa.

Iloko o kona la e hele ana ma kona ano Makaula, ia ia hoi i hiki aku ai i Wailua. Aia hoi, ua hoakoakoaia na kaikamahine puupaa a pau o Kauai, ma o ka poe kaukaualii me na kaikamahine koikoi, mamuli nae o ka olelo kuahaua a Aiwohikupua, e laweia mai na kaikamahine puupaa imua o ke Alii, o ka mea a ke Alii e lealea ai, oia ka wahine a ke Alii (Aiwohikupua).

When the seer came within the crowd, lo! the maidens were assembled in one place before the chief.

The seer asked some one in the crowd, "What is this assembly for, and why are all these maidens standing in a circle before the chief?"

He was told, "All the virgins have been summoned by the chief's command, and the two who please Aiwohikupua, these he will take for his wives in place of Poliahu and Hinaikamalama, and their parents are to be clothed in feather cloaks.

Then the seer stood before the chiefs and all the assembly and cried in a loud voice:

"O chiefs, it is a wise and good thing for the chief to take whichever one of these virgins pleases him, but not one of these can fill the loss of Poliahu and Hinaikamalama.

"If any one of these virgins here could compare in beauty with the left leg of my daughters, then she would be worth it. These are pretty enough, but not like my daughters."

Said Aiwohikupua in an angry voice, "When did we ever know that you had daughters!"

And those who had brought their daughters before the chief looked upon the seer as an enemy.

And to the chief's angry words the seer replied, "Did I not seek diligently and alone for a ruler over all these islands? And this lord of the land, she is my daughter, and my other daughters, they are my lord's sisters.

"Should my daughter come hither and stand upon the sea, the ocean would be in tumult; if on land, the wind would blow, the sun be darkened, the rain fall, the thunder crash, the lightning flash, the mountain tremble, the land would be flooded, the ocean reddened, at the coming of my daughter and lord."

And the seer's words spread fear through the assembly. But those whose virgin daughters were present were not pleased.

They strongly urged the chief, therefore, to bind him within the house of detention, the prison house, where the chief's enemies were wont to be imprisoned.

Through the persistence of his enemies, it was decided to make the seer fast within that place and let him stay there until he died.

On the day of his imprisonment, that night at dawn, he prayed to his god. And at early daybreak the door of the house was opened for him and he went out without being seen.

A hiki aku la ka Makaula iloko o kela akoakoa, aia hoi, ua hoakoakoaia na kaikamahine ma kahi hookahi, e ku ana imua o ke Alii.

Ninau aku la ka Makaula i kekahi poe o ka Aha, "Heaha ka hana a keia Aha? A heaha hoi ka hana a keia poe kaikamahine e ku poai nei imua o ke Alii?"

Haiia mai la, "Ua kuahauaia na kaikamahine puupaa a pau ma ke kauoha a ke Alii, a o ka mea a Aiwohikupua e makemake ai, alaila, e lawe oia elua mau kaikamahine i mau wahine nana, a o laua na mea pani ma ka hakahaka o Poliahu a me Hinaikamalama, a o na makua nana na kaikamahine i laweia i mau wahine na ke Alii, e hoaahuia ka Ahuula no laua."

Ia manawa, ku ae la ua Makaula nei, a kahea aku la me ka leo nui imua o ke Alii a me ka Aha a pau:

"E ke Alii, ke ike nei au, he mea maikai no ke Alii ka lawe ana i kekahi o keia poe puupaa i mea hoolealea no ke Alii; aka, aole e hiki i kekahi o keia poe kaikamahine puupaa ke pani ma ka hakahaka o Poliahu a me Hinaikamalama.

"Ina i nana iho nei wau i kekahi o keia poe puupaa, ua ane like iki aku ka maikai me ka uha hema o ka'u mau kaikamahine, alaila, e aho la ia. He nani no keia poe, aole nae e like aku me kekahi o ka'u poe kaikamahine."

I mai la o Aiwohikupua me ka leo huhu, "I nahea makou i ike ai he kaikamahine kau?"

A o ua Makaula nei, lilo ae la ia i enemi no ka poe nana na kaikamahine i laweia imua o ke Alii.

A no ka olelo huhu ana mai o ke Alii, i aku ua Makaula nei, "Owau hookahi ka mea i imi ikaika i Haku no ka aina a puni na moku, o ua Haku la o ka aina, oia ua kaikamahine la a'u, a o na kaikamahine e ae a'u, he mau kaikuahine no ia no kuu Haku kane.

"Ina e hele mai ua kaikamahine nei a'u a ku iloko o ke kai, he kaikoo ma ka moana, ina e ku ma ka aina, lulu ka makani, malu ka la, ua ka ua, kui ka hekili, olapa ka uwila, opaipai ka mauna, waikahe ka aina, pualena ka moana i ka hele a kuu kaikamahine Haku."

A no keia olelo a ka Makaula, lilo iho la ia olelo ana i mea eehia no na kanaka a puni ka aha. Aka hoi, o ka poe nana na kaikamahine puupaa, aole o lakou oluolu.

Nolaila, koi ikaika ae la lakou i ke Alii, e hoopaaia iloko o ka hale pachumu (Halepaahao), kahi e hoopaa ai i ko ke Alii poe lawehala.

Ma ka manaopaa o kona poe enemi, hooholoia ae la ua Makaula nei e laweia iloko o kahi paa, a malaila oia e noho ai a make.

Ma ka la o ua Makaula nei e hoopaaia'i, a ma ia po iho, ma ka wanaao, pule aku la oia i kona akua, a ma kona ano Makaula, ua hiki aku ka leo o kana pule imua o kona akua. A ma ka malamalama loa ana ae, ua weheia ka puka o ka hale nona, a hele aku la oia me kona ike oleia mai.

In the morning the chief sent the executioner to go and see how the prophet fared in prison.

When the executioner came to the outside of the prison, he called with a loud voice:

"O Hulumaniani! O Hulumaniani! Prophet of God! How are you? Are you dead?" Three times the executioner called, but heard not a sound from within.

The executioner returned to the chief and said, "The prophet is dead."

Then the chief commanded the head man of the temple to make ready for the day of sacrifice and flay the prophet on the place of sacrifice before the altar.

Now the seer heard this command from some distance away, and in the night he took a banana plant covered with *tapa* like a human figure and put it inside the place where he had been imprisoned, and went back and joined his daughters and told them all about his troubles.

And near the day of sacrifice at the temple, the seer took Laieikawai and her companions on board of the double canoe.

In the very early morning of the day of sacrifice at the temple the man was to be brought for sacrifice, and when the head men of the temple entered the prison, lo! the body was tightly wrapped up, and it was brought and laid within the temple.

And close to the hour when the man was to be laid upon the altar all the people assembled and the chief with them; and the chief went up on the high place, the banana plant was brought and laid directly under the altar.

Said the chief to his head men, "Unwrap the *tapa* from the body and place it upon the altar prepared for it."

When it was unwrapped there was a banana plant inside, not the prophet, as was expected. "This is a banana plant! Where is the prophet?" exclaimed the chief.

Great was the chief's anger against the keeper of the prison where the prophet was confined.

Then all the keepers were called to trial. While the chief's keepers were being examined, the seer arrived with his daughters in a double canoe and floated outside the mouth of the inlet.

The seer stood on one canoe and Aiwohikupua's sisters on the other, and Laieikawai stood on the high seat between, under the symbols of a taboo chief.

As they stood there with Laieikawai, the wind blew, the sun was darkened, the sea grew rough, the ocean was reddened, the streams went back and stopped at their sources, no water flowed into the sea.[69] After this the seer took Laieikawai's skirt[70] and laid it down on the land; then the thunder crashed, the temple fell, the altar crumbled.

Ia kakahiaka, hoouna aku la ke Alii i kona Ilamuku e hele aku e ike i ka pono o ua Makaula nei maloko o kahi paa o ke Alii.

A hiki aku la ka Ilamuku mawaho o ka hale, kahi i hoopaaia'i ka Makaula, a kahea aku la oia me ka leo nui.

"E Hulumaniani e! E Hulumaniani e!! E ka Makaula o ke akua!!! Pehea oe? Ua make anei oe?" Ekolu hea ana o ka Ilamuku i keia olelo, aole nae oia i lohe i kekahi leo noloko mai.

Hoi aku la ka Ilamuku, a hai aku la i ke Alii, "Ua make ka Makaula."

E hoomakaukau no ka la e Kauwila ai ka Heiau, a kau aku. Ia manawa, kauoha ae la ke Alii i na Luna o ka Heiau, a kau aku i ka Makaula ma ka lele imua o ke kuahu.

A lohe ka Makaula i keia mea ma kahi kaawale aku, a ma ia po iho, lawe aku la oia hookahi pumaia, ua wahiia i ke kapa me he kupapau la, a hookomoia iloko o kahi i hoopaaia'i ua Makaula nei, a hoi aku la a hui me kana mau kaikamahine, a hai aku la i keia mau mea, a me kona pilikia ana.

A kokoke i ka la kauwila o ka Heiau, lawe ae la ka Makaula ia Laieikawai, a me kona mau hoa pu maluna o na waa.

I ke kakahiaka nui hoi o ka la e kauwila ai ka Heiau, kiiia aku la ke kanaka o ka Heiau, a i ke komo ana aku o na Luna o ke Alii, aia hoi, ua paa i ka wahiia, laweia aku la a waiho maloko o ka Heiau.

A kokoke i ka hora e hauia'i ke kanaka ma ka lele, akoakoa ae la na mea a pau, a me ke Alii pu; a hiki ke Alii iluna o ka anuu, laweia mai la ua pumaia la i wahiia a kupono malalo o ka lele.

I aku ke Alii i kona mau Luna, "E wehe i ke kapa o ke kupapau, a kau aku iluna o ka lele i hoomakaukauia nona."

I ka wehe ana ae, aia he pumaia ko loko, aole ka Makaula ka mea i manaoia. "He pumaia keia! Auhea hoi ka Makaula," wahi a ke Alii.

Nui loa iho la ka huhu o ke Alii i na Luna o ka Halepaahao, kahi i hoopaaia'i ka Makaula.

I kela manawa, hookolokoloia iho la kona mau Luna. Ia manawa hoi e hookolokoloia ana na Luna o ke Alii, hiki mai la ua Makaula nei me kana mau kaikamahine maluna o ke kaulua, a lana mawaho o ka nuku o ka muliwai.

Ku mai la ka Makaula ma kekahi waa, a o na kaikuahine o Aiwohikupua ma kekahi waa, a o Laieikawai hoi iluna o ka pola o na waa kahi i ku mai ai, iloko hoi o kona puloulou Alii kapu.

Ia wa a lakou e ku la me Laieikawai, lulu ka makani, malu ka la, kaikoo ke kai, pualena ka moana, hoi ka waikahe o na kahawai a paa i na kumu wai, aole he puka wai i kai. A pau ia, lawe ka Makaula i ka pa-u o Laieikawai a waiho iuka, ia wa, kui ka hekili, hiolo ka Heiau, haihai ka lele.

After all these signs had been displayed, Aiwohikupua and the others saw Laieikawai standing above the canoes under the symbol of a taboo chief. Then the assembly shouted aloud, "O the beautiful woman! O the beautiful woman! How stately she stands!"

Then the men ran in flocks from the land down to the sea beach; one trampled on another in order to see.

Then the seer called out to Aiwohikupua, "Your keepers are not guilty; not by their means was I freed from prison, but by my god, who has saved me from many perils; and this is my lord.

"I spoke truly; this is my daughter, my lord, whom I went to seek, my preserver."

And when Aiwohikupua looked upon Laieikawai his heart trembled, and he fell to the ground as if dead.

When the chief recovered he commanded his head man to bring the seer and his daughter to fill the place of Poliahu and Hinaikamalama.

The head man went and called out to the seer on the canoe and told him the chief's word.

When the seer heard it he said to the head man, "Return and tell the chief, my lord indeed, that my lordly daughter shall never become his wife; she is chief over all the islands."

The head man went away; the seer, too, went away with his daughters, nor was he seen again after that at Wailua; they returned and dwelt at Honopuwaiakua.

A pau keia mau mea i ka hoikeia, i nana aku ka hana o Aiwohikupua, a me na mea e ae, e ku mai ana o Laieikawai maloko o ka puloulou Alii kapu iluna o na waa. Ia manawa, kanikani pihe aku la ka aha, "Ka wahine maikai—e! Ka wahine maikai—e! Kilakila ia e ku mai la!"

Ia manawa, naholo mai la na kanaka a ku mauka o kahakai, hehi kekahi maluna o kekahi i ike lea aku lakou.

Ia manawa, kahea aku la ka Makaula ia Aiwohikupua, "Mai hoahewa aku i kou mau Luna, aole wau na lakou i hookuu mai kahi paa mai, na kuu akua i lawe mai ia'u mai kuu pilikia mauwale ana, a kuu Haku.

"He oiaio ka'u olelo ia oe, he kaikamahine ka'u, kuu Haku hoi a'u i imi ai, ka mea nana keia mau iwi."

A no ka ike maopopo ana aku o Aiwohikupua ia Laieikawai, he mea e hoi ka haalulu o kona puuwai, a waiho aku la i ka honua me he mea make la.

A mama ae la ke Alii, kauoha ae la oia i kona Luna e lawe mai i ka Makaula me na kaikamahine pu mai, i pani ma ka hakahaka o Poliahu, a me Hinaikamalama.

Hele aku la ka Luna a kahea aku la i ka Makaula, iluna o na waa, me ka hai aku i ka olelo a ke Alii.

A lohe ka Makaula i keia mea, hai aku la oia i kana olelo i ka Luna, "E hoi oe a ke Alii, kuu Haku hoi, e olelo aku oe, aole e lilo kuu kaikamahine Haku i wahine nana, aia he Alii aimoku, alaila, lilo kuu kaikamahine."

Hoi aku la ka Luna, hoi aku la no hoi ka Makaula me kana mau kaikamahine, aole nae i ike houia ma ia hope iho i Wailua, hoi aku la lakou a noho i Honopuwaiakua.

CHAPTER XXVII

In this chapter we will tell how Kahalaomapuana went to get Kaonohiokala, the Eyeball-of-the-Sun, the betrothed husband of Laieikawai, and of her return.

After Kahalaomapuana had laid her commands upon her sisters and made preparation for the journey,

At the rising of the sun Kahalaomapuana entered inside Kihanuilulumoku and swam through the ocean and came to The Shining Heavens; in four months and ten days they reached Kealohilani.

When they arrived they did not see Mokukelekahiki, the guard who watches over Kaonohiokala's wealth, his chief counsellor in The Shining Heavens; twice ten days they waited for Mokukelekahiki to return from his garden patch.

Mokukelekahiki returned while the lizard was asleep inside the house; the head alone filled that great house of Mokukelekahiki's, the body and tail of the lizard were still in the sea.

A terrible sight to Mokukelekahiki to see that lizard; he flew away up to Nuumealani, the Raised Place in the Heavens; there was Kaeloikamalama, the magician who closes the door of the taboo house on the borders of Tahiti, where Kaonohiokala was hidden.

Mokukelekahiki told Kaeloikamalama how he had seen the lizard. Then Kaeloikamalama flew down with Mokukelekahiki from the heights of Nuumealani, the land in the air.

As Mokukelekahiki and his companion approached the house where the lizard was sleeping, then said Kihanuilulumoku to Kahalaomapuana, "When those men get here who are flying toward us, then I will throw you out and land you on Kaeloikamalama's neck, and when he questions you, then tell him you are a child of theirs, and when he asks what our journey is for, then tell him."

Not long after, Mokukelekahiki and Kaeloikamalama thundered at the door of the house.

When the lizard looked, there stood Kaeloikamalama with the digging spade called Kapahaelihonua, The Knife-that-cuts-the-earth, twenty fathoms its length, four men to span it. Thought the lizard, "A slaughterer this." There was Kaeloikamalama swinging the digging spade in his fingers.

MOKUNA XXVII

Ma keia Mokuna, e kamailio kakou no ke kii ana o Kahalaomapuana ia Kaonohiokala i kane hoopalau na Laieikawai, a me kona hoi ana mai.

A pau ke kauoha a Kahalaomapuana i kona mau kaikuaana, a makaukau hoi kona hele ana.

Ma ka puka ana o ka la, komo ae la o Kahalaomapuana iloko o Kihanuilulumoku, a au aku la ma ka moana a hiki i Kealohilani, eha malama me ke anahulu, hiki keia iloko o Kealohilani.

Ia laua i hiki aku ai, aole laua i ike ia Mokukelekahiki ke kiai nana e malama ko Kaonohiokala waiwai, kona Kuhina Nui hoi iloko o Kealohilani, elua anahulu ko laua kali ana, hoi mai o Mokukelekahiki mai ka mahina mai.

Hoi mai la o Mokukelekahiki, e moe ana keia moo iloko ka hale, i ke poo no piha o loko o ua hale nui nei o Mokukelekahiki, o ke kina no a me ka huelo o ua moo nei, iloko no o ke kai.

He mea weliweli ia Mokukelekahiki ka ike ana i ua moo nei, lele aku la oia a hiki iluna o Nuumealani, ilaila o Kaeloikamalama ke kupua nui nana e pani ka puka o ka pea kapu o kukulu o Tahiti, kahi i hunaia'i o Kaonohiokala.

Hai aku la o Mokukelekahiki ia Kaeloikamalama i kona ike ana i ka moo. Ia manawa, lele aku la o Kaeloikamalama me Mokukelekahiki, mai luna mai o Nuumealani, he aina aia i ka lewa.

Ia hiki ana mai o Mokukelekahiki ma ma ka hale e moe nei ka moo.

Ia manawa, olelo aku la o Kihanuilulumoku (ka moo) ia Kahalaomapuana, "I hiki mai auanei keia mau kanaka e lele mai nei i o kaua nei, alaila, e luai aku wau ia oe a kau ma ka a-i o Kaeloikamalama, a i ninau ae ia oe, alaila, hai aku oe, he kama oe na laua, a i ninau mai i ka kaua hana i hiki mai ai, alaila, hai aku oe."

Aole i upuupu iho mahope iho o ka laua kamailio ana, halulu ana o Mokukelekahiki laua me Kaeloikamalama ma ka puka o ka hale.

I nana aku ka hana o ua moo nei, e ku mai ana o Kaeloikamalama me ka laau palau, o *Kapahielihonua* ka inoa, he iwakalua anana ka loa, eha kanaka nana e apo puni. Manao iho la ka moo he luku keia, aia nae e oniu ana o Kaeloikamalama i ka laau palau i ka welau o kona lima.

Then Kihanuilulumoku lifted his tail out of the water, the sea swelled, the waves overwhelmed the cliffs from their foundations as high waves sweep the coast in February; the spume of the sea rose high, the sun was darkened, white sand was flung on the shore.

Then fear fell upon Kaeloikamalama and his companion, and they started to run away from before the face of the lizard.

Then Kihanuilulumoku threw out Kahalaomapuana, and she fell upon Kaeloikamalama's neck.[71]

Kaeloikamalama asked, "Whose child are you?"

Said Kahalaomapuana, "The child of Mokuekelekahiki, of Kaeloikamalama, of the magicians who guard the taboo house on the borders of Tahiti."[72]

The two asked, "On what journey, my child, do you come hither?"

Kahalaomapuana answered, "A journey to seek one from the heavens."

Again they asked, "To seek what one from the heavens?"

"Kaonohiokala," replied Kahalaomapuana, "the high taboo one of Kaeloikamalama and Mokukelekahiki."

Again they asked, "Kaonohiokala found, what is he to do?"

Said Kahalaomapuana, "To be husband to the princess of broad Hawaii, to Laieikawai, our mistress."

Again they asked, "Who are you?"

She told them, "Kahalaomapuana, the youngest daughter of Moanalihaikawaokele and Laukieleula."[73]

When Mokukelekahiki and Kaeloikamalama heard she was their own child, then they released her from Kaeloikamalama's neck and kissed their daughter.

For Mokukelekahiki and Kaeloikamalama were brothers of Laukieleula, Aiwohikupua's mother.

Said Kaeloikamalama, "We will show you the road, then you shall ascend."

For ten days they journeyed before they reached the place to go up; Kaeloikamalama called out, "O Lanalananuiaimakua! Great ancestral spider. Let down the road here for me to go up!! There is trouble below!!!"

Not long after, Great ancestral spider let down a spider-web that made a network in the air.

Then Kaeloikamalama instructed her, saying, "Here is your way, ascend to the top, and you will see a house standing alone in a garden patch; there is Moanalihaikawaokele; the country is Kahakaekaea.

"When you see an old man with long gray hair, that is Moanalihaikawaokele; if he is sitting up, don't be hasty; should he spy you first, you will die, he will not listen to you, he will take you for another.

Ia manawa, hapai mai la o Kihanuilulumoku i kona huelo mailoko ae o ka moana, pii ke kai iluna, me he poi ana a ka nalu i ke kumu pali, me he akuku nalu la i poi iloko o ka malama o Kaulua, pii ke ehu o ke kai iluna, pouli ka la, ku ka punakea iuka.

Ma ia wa, kau mai la ka weli ia Kaeloikamalama ma, hoomaka laua e holo mai ke alo aku o ua moo nei.

Ia manawa, luai aku ana o Kihanuilulumoku ia Kahalaomapuana, kau ana iluna o ka a-i o Kaeloikamalama.

Ninau ae la o Kaeloikamalama, "Nawai ke kama o oe?"

I aku la o Kahalaomapuana, "Na Mokukelekahiki, na Kaeloikamalama; na kupua nana e malama ka pea kapu o kukulu o Tahiti."

Ninau laua, "Heaha ka huakai a kuu kama i hiki mai ai?"

Hai aku la o Kahalaomapuana, "He huakai imi Lani."

Ninau hou laua, "Imi i ka Lani owai?"

"O Kaonohiokala," wahi a Kahalaomapuana, "ka Lani kapu a Kaeloikamalama laua o Mokukelekahiki."

Ninau hou no laua, "A loaa o Kaonohiokala, heaha ka hana?"

I aku la o Kahalaomapuana, "I kane na ke kaikamahine Alii o Hawaiiakea, na Laieikawai, ke Haku o makou."

Ninau hou no laua "Owai oe?"

Hai aku la keia, "O Kahalaomapuana, ke kaikamahine muli a Moanalihaikawaokele laua me Laukieleula."

A lohe o Kaeloikamalama laua me Mokukelekahiki, he mea e ko laua aloha, ia manawa, kuu iho la mai ka a-i iho, honi aku la i ka ihu o ke kaikamahine.

No ka mea, o Mokukelekahiki, a me Kaeloikamalama, he mau kaikunane no Laukieleula ka makuahine o lakou me Aiwohikupua.

I aku la o Kaeloikamalala, "E hele kaua a loaa ke alanui, alaila, pii aku oe."

Hele aku la laua hookahi anahulu, hiki i kahi e pii ai, kahea aku la o Kaeloikamalama, "E ka Lanalananuiaimakua—e! kuuia mai ke alanui, i pii aku wa—u!! ua hewa o lalo ne—i!!!"

Aole i upuupu iho, kuu mai ana o Lanalananuiaimakua i ka punawelewele, hihi pea ka lewa.

Ia manawa, aoao aku la o Kaeloikamalama, "Eia ko alanui, i pii auanei oe a hiki iluna, a i ike oe hookahi hale e ku ana iloko o ka mahina, aia ilaila o Moanalihaikawaokele o Kahakaekaea ia aina.

"I nana aku auanei oe, ka elemakule e loloa ana ka lauoho, ua hina ke poo, o Moanalihaikawaokele no ia. Ina e noho ana iluna, mai wikiwiki aku oe, o ike e mai auanei kela ia oe, make e oe, aole e lohe i kau olelo, kuhi auanei ia oe he mea e.

"Wait until he is asleep; should be turn his face down he is not asleep, but when you see him with the face turned up, he is really asleep; then approach not the windward, go to the leeward, and sit upon his breast, holding tight to his beard, then call out:

"O Moanalihaikawaokele—O!
Here am I—your child,
Child of Laukieleula,
Child of Mokukelekahiki,
Child of Kaeloikamalama,
The brothers of my mother,
Mother, mother,
Of me and my older sisters
And my brother, Aiwohikupua,
Grant me the sight, the long sight, the deep sight,
Release the one in the heavens,
My brother and lord,
Awake! Arise!

"So you must call to him, and if he questions you, then tell him about your journey here.

"On the way up, if fine rain covers you, that is your mother's doings; if cold comes, do not be afraid. Keep on up; and if you smell a fragrance, that too is your mother's, it is her fragrance, then all is well, you are almost to the top; keep on up, and if the sun's rays pierce and the heat strikes you, do not fear when you feel the sun's hot breath; try to bear it and you will enter the shadow of the moon; then you will not die, you have entered Kahakaekaea."

When they had finished talking, Kahalaomapuana climbed up, and in the evening she was covered with fine rain; this she thought was her father's doings; at night until dawn she smelled the fragrance of the *kiele* plant; this she thought was her mother's art; from dawn until the sun was high she was in the heat of the sun, she thought this was her brother's doing.

Then she longed to reach the shadow of the moon, and at evening she came into the shadow of the moon; she knew then that she had entered the land called Kahakaekaea.

She saw the big house standing, it was then night. She approached to the leeward; lo! Moanalihaikawaokele was still awake; she waited at a distance for him to go to sleep, as Kaeloikamalama had instructed her. Still Moanalihaikawaokele did not sleep.

When at dawn she went, Moanalihaikawaokele's face was turned upwards, she knew he was asleep; she ran quickly and seized her father's beard and called to him in the words taught her by Kaeloikamalama, as shown above.

"Kali aku oe a moe, e huli ana ke alo i lalo, aole i moe, aka, i nana aku oe, a i huli ke alo iluna, ua moe ka hoi, alaila, hele aku oe, mai hele oe ma ka makani, hele oe ma ka lulu, a noho iluna o ka umauma, paa oe a paa i ka umiumi, alaila, kahea iho oe:

"E Moanalihaikawaokele—e!
Eia wau he kama nau.
He kama na Laukieleula,
He kama na Mokukelekahiki,
He kama na Kaeloikamalama,
Na kaikunane o kuu makuahine;
Makuakane, makuakane hoi,
O o'u me o'u kaikuaana,
Me kuu kaikunane o Aiwohikupua hoi.
Homai he ike, he ike nui, he ike loa,
Kuuia mai kuu Lani,
Kuu kaikunane Haku—e.
E ala! E ala mai o—e!!"

"Pela auanei oe e hea iho ai, a ina e ninau mai kela ia oe, alaila, hai aku oe i kau huakai i hele mai ai.

"I pii auanei oe, a i uhi ke awa, na ko makuakane ia hana, i hiki mai ke anu ma ou la, mai maka'u oe. Alaile, pii no oe, a i honi oe i ke ala, o ko makuahine no ia, nona ke ala, alaila, palekana, kokoke oe e puka iluna, pii no oe, a i o mai auanei ka kukuna o ka la, a i keehi ka wela ia oe mai maka'u oe, i ike auanei oe i ka oi o ka nohi o ka la, alaila, hoomanawanui aku no oe a komo i ka malu o ka mahina, alaila, pau ka make, o ko komo no ia iloko o Kahakaekaea."

A pau ka laua kamailio ana no keia mau mea; pii aku la o Kahalaomapuana, a ahiahi, paa oia i ke awa, manao ae la keia o ka ka makuakane hana ia, mai ia po a wanaao, honi oia i ke ala o ke kiele, manao ae la keia o ka makuahine ia, mai ia wanaao a kiekie ka la, loaa oia i ka wela o ka la, manao ae la oia, o ka hana keia a kona kaikunane.

Ia manawa, ake aku la keia e komo i ka malu o ka mahina, a ma ke ahiahi, hiki aku la oia i ka malu o ka mahina, manao ae la keia, ua komo i ka aina i kapaia o Kahakaekaea.

Ike aku la oia i keia hale nui e ku ana, ua po iho la, hele aku la oia ma ka lulu, aia no e ala mai ana o Moanalihaikawaokele, hoi mai la oia a ma kahi kaawale, e kali ana o ka moe iho, e like me ke kuhikuhi a Kaeloikamalama. Aoale nae i loaa ka hiamoe ia Moanalihaikawaokele.

A ma ka wanaao, hele aku la keia, iluna ke alo o Moanalihaikawaokele, manao ae la keia ua hiamoe, holokiki aku la keia a paa ma ka umiumi o ka makuakane, kahea iho la e like me ke aoao ana a Kaeloikamalama i hoikeia maluna.

Moanalihaikawaokele awoke; his beard, the place where his strength lay, was held fast; he struggled to free himself; Kahalaomapuana held the beard tight; he kept on twisting here and there until his breath was exhausted.

He asked, "Whose child are you?"

Said she, "Yours."

Again he asked, "Mine by whom?"

She answered, "Yours by Laukieleula."

Again he asked, "Who are you?"

"It is Kahalaomapuana."

Said the father, "Let go my beard; you are indeed my child."

She let go, and the father arose and set her upon his lap and wailed, and when he had ended wailing, the father asked, "On what journey do you come hither?"

"A journey to seek one from the heavens," answered Kahalaomapuana.

"To seek what one from the heavens?"

"Kaonohiokala," the girl answered.

"The high one found, what is he to do?"

Said Kahalaomapuana, "I have come to get my brother and lord to be the husband to the princess of broad Hawaii, to Laieikawai, our royal friend, the one who protects us."

She related all that her brother had done, and their friend.

Said Moanalihaikawaokele, "The consent is not mine to give, your mother is the only one to grant it, the one who has charge of the chief; she lives there in the taboo place prohibited to me. When your mother is unclean, she returns to me, and when her days of uncleanness are over, then she leaves me, she goes back to the chief.

"Therefore, wait until the time comes when your mother returns, then tell her on what journey you have come hither."

They waited seven days; it was Laukieleula's time of uncleanness.

Said Moanalihaikawaokele, "It is almost time for your mother to come, so to-night, get to the taboo house first and sleep there; in the early morning when she comes, you will be sleeping in the house; there is no place for her to go to get away from you, because she is unclean. If she questions you, tell her exactly what you have told me."

That night Moanalihaikawaokele sent Kahalaomapuana into the house set apart for women.

Ala ae la o Moanalihaikawaokele, ua paa kahi e ikaika ai, o ka umiumi, kupaka ae la aole e hiki, ua paa loa ka umiumi ia Kahalaomapuana, o i noke i ke kupaka i o ianei, a pau ke aho o Moanalihaikawaokele.

Ninau ae la, "Nawai ke kama o oe?"

I aku la keia, "Nau no."

Ninau hou kela, "Na'u me wai?"

Hai aku keia, "Nau no me Laukieleula."

Ninau hou kela, "Owai oe?"

"O Kahalaomapuana."

I ae la ka makuakane, "Kuuia ae kuu umiumi, he kama io oe na'u."

Kuu ae la keia, ala ae la ka makuakane, a hoonoho iho la iluna o ka uha, uwe iho la, a pau ka uwe ana, ninau iho ka makuakane, "Heaha kau huakai i hiki mai ai?"

"He huakai imi Lani," wahi a Kahalaomapuana.

"Imi owai ka Lani e imi ai?"

"O Kaonohiokala," wahi a ke kaikamahine.

"A loaa ka Lani, heaha ka hana?"

I aku la o Kahalaomapuana, "I kii mai nei au i kuu kaikunane Haku, i kane na ke kaikamahine Alii o Hawaiiakea, na Laieikawai, ke aikane Alii a makou, ko makou mea nana i malama."

Hai aku la oia i na mea a pau i hanaia e ko lakou kaikunane, a me ka lakou aikane.

I mai la o Moanalihaikawaokele, "Aole na'u e ae aku, na ko makuahine wale no e ae aku, ka mea nana ke Alii, aia ke noho la i kahi kapu, kahi hiki ole ia'u ke hele aku, aia hanawai ko makuahine, alaila, hoi mai i o'u nei, a pau na la haumia o ko makuahine, alaila, pau ka ike ana me a'u, hoi no me ke Alii.

"Nolaila, e kali oe, a hiki i na la mai o ko makuahina, i hoi mai kela, alaila, hai aku oe i kau huakai i hiki mai ai ianei."

Kakali iho la laua ehiku la, maopopo iho la na la e hanawai ai o Laukieleula.

I aku la o Moanalihaikawaokele ia Kahalaomapuana, "Ua kokoke mai ka la e mai ai ko makuahine, nolaila, ma keia po, e hele mua oe ma ka *Halepea*, malaila oe e moe ai, i hiki mai kela i kakahiaka, e moe aku ana oe i ka hale, aole ona wahi e hele e aku ai, no ka mea, ua haumia, ina e ninau ia oe, hai pololei aku no oe e like me kau olelo ia'u."

Ma ia po iho, hoouna aku la o Moanalihaikawaokele, ia Kahalaomapuana iloko o ka Halepea.

CHAPTER XXVIII

Very early in the morning came Laukieleula; when she saw someone sleeping there, she could not go away because she was unclean and that house was the only one open to her. "Who are you, lawless one, mischief-maker, who have entered my taboo house, the place prohibited to any other?" So spoke the mistress of the house.

Said the stranger, "I am Kahalaomapuana, the last fruit of your womb."

Said the mother, "Alas! my ruler, return to your father. I can not see you, for my days of uncleanness have come; when they are ended, we will visit together a little, then go."

So Kahalaomapuana went back to Moanalihaikawaokele; the father asked, "How was it?"

The daughter said, "She told me to return to you until her days of uncleanness were ended, then she would come to see me."

Three days the two stayed there; close to the time when Laukieleula's uncleanness would end, Moanalihaikawaokele said to his daughter, "Come! for your mother's days are almost ended; tomorrow, early in the morning before daylight, go and sit by the water hole where she washes herself; do not show yourself, and when she jumps into the pool and dives under the water, then run and bring hither her skirt and her polluted clothes; when she has bathed and returns for the clothes, they will be gone; then she will think that I have taken them; when she comes to the house, then you can get what you wish.

"If you two weep and cease weeping and she asks you if I have taken her clothes, then tell her you have them, and she will be ashamed and shrink from you because she has defiled you; then she will have nothing great enough to recompense you for your defilement, only one thing will be great enough, to get you the high one; then when she asks you what you desire, tell her; then you shall see your brother; we shall both see him, for I see him only once a year; he peeps out and disappears."

At the time the father had said, the daughter arose very early in the morning before daylight, and went as her father had directed.

When she arrived, she hid close to the water hole; not long after, the mother came, took off her polluted clothes and sprang into the water.

MOKUNA XXVIII

Ma ke kakahiaka nui, hiki ana o Laukieleula, i nana mai ka hana e moe ana keia mea, aole nae e hiki i ua o Laukieleula ke hookaawale ia ia, no ka mea, ua haumia, o kela hale wale no kahi i aeia nona, "Owai oe e keia kupu, e keia kalohe, nana i komo kuu wahi kapu, kahi hiki ole i na mea e ae ke komo ma keia wahi?" Pela aku ka mea hale.

Hai aku ka malihini, "O Kahalaomapuana au, ka hua hope loa a kou opu."

I aku ka makuahine, "Auwe! e kuu Haku, e hoi oe me ko makuakaue, aole e hiki ia'u e ike ia oe, no ka mea, ua hiki mai kuu mau la haumia, aia a pau kuu haumia ana, e launa no kaua no ka manawa pokole a hele aku."

A no keia mea, hoi aku la o Kahalaomapuana me Moanalihaikawaokele, ninau mai la ka makuakane, "Pehea mai la?"

I aku ke kaikamahine, "Olelo mai nei ia'u e hoi mai me oe, a pau ka manawa haumia, alaila hele mai e ike ia'u."

Noho iho la laua ekolu la, kokoke i ka wa e pau ai ka haumia o Laukieleula, olelo aku o Moanalihaikawaokele i ke kaikamahine, "O hele, no ka mea, ua kokoke mai ka wa mau o ko makuahine, hele no oe i kakahiaka nui poeleele o ka la apopo, a noho ma ka luawai, kahi ana e hoomaemae ai ia ia, mai hoike oe, aia a lele kela iloko o ke kiowai, a i luu ilalo o ka wai, alaila, holo aku oe a lawe mai i ka pa-u, a me ke kapa ona i haumia i kona mai, i auau kela a hoi mai ma kapa, aole ke kapa, alaila manao mai ua kii aku au, i hoi mai ai kela i ka hale nei, alaila ki kou makemake.

"Ina i uwe olua a i pau ka uwe ana, a i ninau mai ia'u i ke kapa ona au i lawe mai ai, alaila, hai aku oe, aia ia oe; a e hilahila kela me ka menemene ia oe i ko haumia ana, oia hoi, aole ana mea nui e ae e uku mai ai no kou haumia i kona kapa i hoohaumiaia i kona mai, hookahi wale no mea nui ana o ka Lani au i kii mai nei, aia a ninau kela i kou makemake, alaila, hai aku oe, o ko ike ka hoi ia i ko kaikunane, ike pu me a'u, no ka mea, hookahi wale no a'u ike ana i ka makahiki hookahi, he kiei mai ka, o ka nalo aku la no ia."

A hiki i ka manawa a ka makuakane i olelo ai, ala ae la ke kaikamahine i kakahiaka nui poeleele, a hele aku la e like me ke kauoha a kona makuakane.

Ia ia i hiki aku ai, pee iho la ma kahi kokoke i ke koiwai, aole i upuupu iho, hiki ana ka makuahine, a wehe i ke kapa i hoohaumiaia, a lele aku la iloko o ka wai.

Then the girl took the things as directed and returned to her father.

She had not been there long; the mother came in a rage; Moanalihaikawaokele absented himself and only the daughter remained in the house.

"O Moanalihaikawaokele, give me back my polluted clothes, let me take them to wash in the water." No answer; three times she called, not once an answer; she peeped into the house where Kahalaomapuana lay sleeping, her head covered with a clean piece of *tapa*.

She called, "O Moanalihaikawaokele, give me back my polluted skirt; let me take it to wash in the water."

Then Kahalaomapuana started up as if she had been asleep and said to her mother, "My mother and ruler, he has gone; only I am in the house; that polluted skirt of yours, here it is."

"Alas! my ruler. I shrink with fear of evil for you, because you have guarded my skirt that was polluted; what recompense is there for the evil I fear for you, my ruler?"

She embraced the girl and wailed out the words in the line above.

When she had ceased wailing, the mother asked, "On what journey do you come hither to us?"

"I come to get my older brother for a husband for our friend, the princess of the great broad land of Hawaii, Laieikawai, our protector when we were lovelessly deserted by our older brother; therefore we are ashamed; we have no way to repay the princess for her protection; and for this reason permit me and my princely brother to go down below and bring Laieikawai up here." These were Kahalaomapuana's words to her mother.

The mother said, "I grant it in recompense for your guarding my polluted garment.

"If anyone else had come to get him, I would not have consented; since you come in person, I will not keep him back.

"Indeed, your brother has said that you are the one he loves best and thinks the most of; so let us go up and see your brother.

"Now you wait here; let me call the bird guardian of you two, who will bear us to the taboo house at the borders of Tahiti."

Ia manawa, lawe ae la ke kaikamahine i ka mea i kauohaia ia ia, a hoi aku la me ka makuakane.

Aole keia i liuliu iho, halulu ana ka makuahine, ua hookaawale mua ae o Moanalihaikawaokele ia ia ma ke kaawale, o ke kaikamahine wale no ko ka hale.

"E Moanalihaikawaokele, o kuu kapa i haumia, homai, e lawe ae au e hoomaemae i ka wai." Aole nae he ekemu mai, ekolu ana kahea ana, aole nae he ekemuia mai, kiei aku la keia iloko o ka hale, e moe ana o Kahalaomapuana, ua pulou iho i ke kapa i hoohaumia ole ia.

Kahea iho la, "E Moanalihaikawaokele, homai kuu kapa i haumia i kuu mai, e lawe ae au e hoomaemae i ka wai."

Ia manawa, puoho ae la o Kahalaomapuana, me he mea la ua hiamoe, me ka i aku i ka makuahine, "E kuu Haku makuahine, ua hele aku nei kela, owau wale no ko ka hale nei, a o ko kapa nae i haumia i ko mai, eia la.".

"Auwe! e kuu Haku, he nui kuu menemene ia oe i kou malama ana i ke kapa i haumia ia'u, a heaha la auanei ka uku o kuu menemene ia oe e kuu Haku?"

Apo aku la ia i ke kaikamahine, a uwe aku la i ka mea i oleloia ma ka pauku maluna ae nei.

A pau ka uwe ana, ninau iho ka makuahine, "Heaha kau huakai i hiki mai ai i o maua nei?"

"I kii mai nei au i kuu kaikunane i kane na ke aikane a makou, ke Alii wahine o Hawaii-nui-akea, o Laieikawai, ka mea nana i malama ia makou iloko o ko makou haaleleia'na e ko makou kaikunane aloha ole, nolaila, ua hilahila makou, aola a makou uku e uku aku ai no ka malama ana a ke Alii ia makou; a no ia mea, e ae mai oe e iho ae au me kuu kaikunane Lani ilalo, a lawe mai ia Laieikawai iluna nei." O ka Kahalaomapuana olelo keia imua o kona makuahine.

I mai la ka makuahine, "Ke ae aku nei au, no ka mea, aole o'u uku no kou malama ana i kuu kapa i haumia ia'u.

"Ina no la hoi he mea e ka mea nana i kii mai nei, ina no la hoi aole wau e ae aku; o ko kii paka ana mai nei, aole au e aua aku.

"Oia hoi, ua olelo no ko kaikunane o oe hookahi no kana mea i oi aku ke aloha, a me ka manao nui; a nolaila, e pii kaua e ike i ko kaikunane.

"Nolaila, e kali oe pela, e hea ae au i ke kahu manu o olua, a nana kaua e lawe aku a komo i ka pea kapu o kukulu o Tahiti."

Then the mother called:

O Halulu at the edge of the light,
The bird who covers the sun,
The heat returns to Kealohilani.
The bird who stops up the rain,
The stream-heads are dry of Nuumealani.
The bird who holds back the clouds above,
The painted clouds move across the ocean,
The islands are flooded,
Kahakaekaea trembles,
The heavens flood not the earth.
O the lawless ones, the mischief makers!
O Mokukelekahiki!
O Kaeloikamalama!
The lawless ones who close the taboo house at the borders of Tahiti,
Here is one from the heavens, a child of yours,
Come and receive her, take her above to Awakea, the noonday.

Then that bird[74] drooped its wings down and its body remained aloft, then Laukieleula and Kahalaomapuana rested upon the bird's wings and it flew and came to Awakea, the Noonday, the one who opens the door of the sun where Kaonohiokala lived.

At the time they arrived, the entrance to the chief's house was blocked by thunderclouds.

Then Laukieleula ordered Noonday, "Open the way to the chief's place!"

Then Noonday put forth her heat and the clouds melted before her; lo! the chief appeared sleeping right in the eye of the sun in the fire of its intensest heat, so he was named after this custom The Eye of the Sun.

Then Laukieleula seized hold of one of the sun's rays and held it. Then the chief awoke.

When Kohalaomapuana looked upon her brother his eyes were like lightning and his skin all over his body was like the heat of the furnace where iron is melted.

Laukieleula cried out, "O my heavenly one, here is your sister, Kahalaomapuana, the one you love best, here she is come to seek you."

When Kaonohiokala heard he awoke from sleep and signed with his eyes to Laukieleula to call the guards of the shade. She called:

O big bright moon,
O moving cloud of Kaialea,
Guards of the shadows, present yourselves before the chief.

Then the guards of the shade came and stood before the chief. Lo! the heat of the sun left the chief.

When the shadows came over the place where the chief lay, then he called his sister, and went to her, and wept over her, for his heart fainted with love for his youngest sister, and long had been the days of their separation.

Ia manawa, hea aku la ka makuahine,

E Haluluikekihiokamalama—e,
Ka manu nana e pani ka la,
Hoi ka wela i Kealohilani,
Ka manu nana e alai ka ua,
Maloo na kumuwai o Nuumealani.
Ka manu nana i kaohi na ao luna,
Nee na opua i ka moana,
Huliamahi na moku,
Naueue Kahakaekaea,
Palikaulu ole ka lani,
O na kupu, na eu,
O Mokukelekahiki,
O Kaeloikamalama,
Na kupu nana e pani ka pea kapu o kukulu o Tahiti,
Eia la he Lani hou he kana nau,
Kiiia mai, lawe aku i luna i o Awakea."

Ia wa, kuu iho la ua manu nei i na eheu i lalo, a o ke kino aia no i luna. Ma ia wa, kau aku la o Laukieleula me Kahalaomapuana i luna o ka eheu o ua manu nei, o ka lele aku la no ia a hiki i o Awakea, ka mea nana e wehe ke pani o ka la, kahi i noho ai o Kaonohiokala.

Ia manawa a laua i hiki aku ai, ua paniia aku la ko ke Alii wahi e na ao hekili.

Alaila, kena ae la o Laukieleula ia Awakea, "Weheia mai ke pani o kahi o ke Alii."

Ia manawa, ke ae la o Awakea me kona wela nui, a auhee aku la na ao hekili imua ona. Aia hoi ikeia aku la ke Alii e moe mai ana i ka onohi pono o ka la, i ka puokooko hoi o ka wela loa, nolaila i kapaia'i ka inoa o ke Alii, mamuli oia ano (Kaonohiokala).

Ia manawa, lalau iho la o Laukieleula i kekahi kukuna o ka la a kaohi iho la. Ia manawa, ala mai la ke Alii.

Ia Kahalaomapuana i ike aku ai i kona kaikunane, ua like na maka me ka uwila, a o kona ili a me kona kino a puni, ua like me ka okooko o ke kapuahi hooheehee hao.

Kahea aku la o Laukieleula, "E kuu Lani, eia ko kuahine o Kahalaomapuana, ka mea au e aloha nui nei, eia la ua imi mai nei ia kaua."

A lohe o Kaonohiokala, ala mai la mai kona hiamoe ana, alawa ae la kela ia Laukieleula, e hea aku i na kiai o ka malu. Kahea ae la.

"E ka Mahinanuikonane,
E Kaohukolokaialea,
Na kiai o ka malumalu, kulia imua o ke Alii."

Ia manawa, hele mai la na kiai o ka malu a ku iho la imua o ke Alii. Aia hoi, ua holo ka wela o ka la mai ke Alii aku.

A loaa ka malumalu imua o ko ke Alii wahi moe, alaila, kahea mai la i ke kaikuahine, a hele aku la a uwe iho la, no ka mea, ua maeele kona puuwai i ke aloha no kona kaikuahine opiopio. A he nui no hoi na la o ke kaawale ana.

When their wailing was ended he asked, "Whose child are you?"

Said the sister, "Mokukelekahiki's, Kaeloikamalama's, Moanalihaikawaokele's through Laukieleula."

Again the brother asked, "What is your journey for?"

Then she told him the same thing she had told the mother.

When the chief heard these things, he turned to their mother and asked, "Laukieleula, do you consent to my going to get the one whom she speaks of for my wife?"

"I have already given you, as she requested me; if anyone else had brought her to get you, if she had not come to us two, she might have stayed below; grant your little sister's request, for you first opened the pathway, she closed it; no one came before, none after her." Thus the mother.

After this answer Kaonohiokala asked further about her sisters and her brother.

Then said Kahalaomapuana, "My brother has not done right; he has opposed our living with this woman whom I am come to get you for. When he first went to woo this woman he came back again after us; we went with him and came to the woman's house, the princess of whom I speak. That night we went to the uplands; in the midst of the forest there she dwelt with her grandmother. We stood outside and looked at the workmanship of Laieikawai's house, inwrought with the yellow feathers of the *oo* bird.

"Mailehaiwale went to woo her, gained nothing, the woman refused; Mailekaluhea went, gained nothing at all; Mailelaulii went, gained nothing at all; Mailepakaha went, gained nothing at all; she refused them all; I remained, I never went to woo her; he went away in a rage leaving us in the jungle.

"When he left us, we followed; our brother's rage waxed as if we had denied his wish.

"Then it was we returned to where he left us, and the princess protected us, until I left to come hither; that is how we live."

When Kaonohiokala heard this story, he was angry. Then he said to Kahalaomapuana, "Return to your sisters and to your friend, the princess; my wife she shall be; wait, and when the rain falls and floods the land, I am still here.

"When the ocean billows swell and the surf throws white sand on the shore, I am still here; when the wind whips the air and for ten days lies calm, when thunder peals without rain, then I am at Kahakaekaea.

"When the dry thunder peals again, then ceases, I have left the taboo house at the borders of Tahiti. I am at Kealohilani, my divine body is laid aside, only the nature of a taboo chief remains, and I am become a human being like you.

A pau ka uwe ana, ninau iho la, "Nawai ke kama o oe?"

Pane aku ke kaikuahine, "Na Mokukelekahiki, na Kaeloikamalama, na Moanalihaikawaokele laua o Laukieleula."

Ninau hou mai la ke kaikunane, "Heaha ka huakai?"

Alaila, hai aku la kela e like me kana olelo i ka makuahine.

A lohe ke Alii i keia mau olelo, haliu aku la oia i ko laua makuahine, me ka ninau aku, "Laukieleula, ua ae anei oe ia'u e kii i ka mea a ianei e olelo mai nei i wahine na'u?"

"Ua haawi mua wau ia oe ua lilo, e like me kana noi ia'u; ina o kekahi o lakou kai kii mai nei, ina aole e hiki mai i o kaua nei, i lalo aku la no, hoi; aeia aku ka olelo a kou pokii, no ka mea, nau i wehe mua ke alanui, a na ko kaikuahine i pani mai, aohe he mea mamua ou, a aohe no hoi he mea mahope iho," pela aku ka makuahine.

A pau keia mau olelo, ninau hou mai la o Kaonohiokala ia Kahalaomapuana no kona mau kaikuaana a me kona kaikunane.

Alaila hai aku la o Kahalaomapuana, "Aole he pono o ko makou kaikunane, ua kue ko makou noho ana, o keia wahine no a'u i kii mai nei ia oe. I ka huakai mua ana i kii ai i ua wahine nei; hoi hou ae ia makou, hele no makou a hiki i kahi o ua wahine nei, ke Alii wahine a'u e olelo nei. I ka po, hiki makou i uka, iloko o ka ululaau oia wale no a me kona kupunawahine ko ia wahi. Ku makou mawaho, i nana aku ka hana i ka hale o ua o Laieikawai, ua uhiia mai i ka hulu melemele o ka Oo.

"Kii o Mailehaiwale, aole i loaa, hoole no ua wahine nei, kii aku o Mailekaluhea, aole no i loaa, kii aku o Mailelaulii, aole no i loaa, kii aku o Mailepakaha, aole no i loaa, i ka hoole wale no a pau lakou, koe owau, aole hoi wau i kii, o ka huhu iho la no ia ia makou haalele i ka nahelehele.

"A haalele kela ia makou, ukali aku makou mahope, pakela loa no ko makou kaikunane i ka huhu, me he mea la na makou i hoole kona makemake.

"Nolaila la, hoi hou makou a kahi i haalele mua ia ai, na ua kaikamahine Alii la i malama ia makou, a haalele wale aku la wau, hele mai nei, oia iho la ko makou noho ana."

A lohe o Kaonohiokala i keia mau olelo, he mea e ka huhu. Ia manawa, olelo aku la oia ia Kahalaomapuana, "E hoi oe me ou kaikuaana a me ke aikane Alii a oukou, kuu wahine hoi, kali mai oukou, i nee ka ua ma keia hope iho, a i lanipili, eia no wau i anei.

"I kaikoo auanei ka moana, a i ku ka punakea i uka, eia no wau i anei. Ina e paka makani a hookahi anahulu malie, i kui paloo ka hekili, aia wau i Kahakae kaea.

"Kui paloo hou auanei ka hekili ekolu pohaku, ua hala ia'u ka pea kapu o kukulu o Tahiti, aia wau i Kealohilani, ua pau kuu kino kapu Akua alaila o kuu kapu Alii koe, alaila noho kanaka aku wau ma ko kakou ano.

"After this, hearken, and when the thunder rolls, the rain pours down, the ocean swells, the land is flooded, the lightning flashes, a mist overhangs, a rainbow arches, a colored cloud rises on the ocean, for one month bad weather closes down,[75] when the storm clears, there I am behind the mountain in the shadow of the dawn.

"Wait here and at daybreak, when I leave the summit of the mountain, then you shall see me sitting within the sun in the center of its ring of light, encircled by the rainbow of a chief.

"Still we shall not yet meet; our meeting shall be in the dusk of evening, when the moon rises on the night of full moon; then I will meet my wife.

"After our marriage, then I will bring destruction over the earth upon those who have done you wrong.

"Therefore, take a sign for Laieikawai, a rainbow; thus shall I know my wife."

These words ended, she returned by the same way that she had climbed up, and within one month found Kihanuilulumoku and told all briefly, "We are all right; we have prospered."

She entered into Kihanuilulumoku and swam over the ocean; as many days as they were in going, so many were they in returning.

They came to Olaa. Laieikawai and her companions were gone; the lizard smelled all about Hawaii; nothing. They went to Maui; the lizard smelled about; not a trace.

He sniffed about Kahoolawe, Lanai, Molokai. Just the same. They came to Kauai; the lizard sniffed about the coast, found nothing; sniffed inland; there they were, living at Honopuwaiakua, and Kihanuilulumoku threw forth Kahalaomapuana.

The princess and her sisters saw her and rejoiced, but a stranger to the seer was this younger sister, and he was terrified at sight of the lizard; but because he was a prophet, he stilled his fear.

Eleven months, ten days, and four days over it was since Kahalaomapuana left Laieikawai and her companions until their return from The-shining-heavens.

"Ma ia hope iho, hoolohe mai oukou a i hui ka hekili, ua ka ua, kaikoo ka moana, he waikahe ma ka aina, olapa ka uwila, uhi ka noe, pio ke anuenue, ku ka punohu i ka moana, hokahi malama e poi ai ka ino a mao ae, aia wau ma ke kua o na mauna i ka wa molehulehu o ke kakahiaka.

"Kali mai oukou a i puka aku ka la, a haalele iho i ka piko o na mauna; ia manawa, e ike ae ai oukou ia'u e noho ana wau iloko o ka la, iwaena o ka Luakalai, i hoopuniia i na onohi Alii.

"Aole nae kakou e halawai ia manawa; aia ko kakou halawai i ka ehu ahiahi; ma ka puka ana mai o ka mahina i ka po i o Mahealani, alaila e hui ai au me kuu wahine.

"Aia a hoao maua, alaila, e hoomaka wau i ka luku maluna o ka aina no ka poe i hana ino mai ia oukou.

"Nolaila, e lawe aku oe i ka hoailona o Laieikawai, he anuenue o kuu wahine ia."

A pau keia mau mea, hoi iho la oia ma ke ala ana i pii aku ai, hookahi malama, a halawai iho la me Kihanuilulumoku, hai aku la i ka hua olelo, "Ua pono kaua, ua waiwai no hoi."

Komo ae la oia iloko o Kihanuilulumoku, au aku la ma ka moana, e like me na la o ka hele ana aku, pela no ka loihi o ka hoi ana mai.

Hiki laua i Olaa, aole a Laieikawai ma, hanu ae la ua moo nei a puni o Hawaii, aole. Hiki laua i Maui, hanu ae la ka moo, aole no.

Hanu aku la ia Kahoolawe, Lanai, a me Molokai, oia ole like no. Hiki laua i Kauai, hanu ae la a puni aole i loaa, hanu ae la i na mauna, aia hoi, e noho ana i Honopuuwaiakua, luai aku la ua o Kihanuilulumoku ia Kahalaomapuana.

Ike mai la ke Alii a me kona mau kaikuaana, he mea e ka olioli. Aka, he mea malihini nae i ka Makaula keia kaikamahine opiopio, a he mea weliweli no hoi i ua Makaula nei ka ike ana i ka moo, aka, ma kona ano Makaula, ua hoopauia kona maka'u.

He umikumamakahi malama, me ke anahulu, me eha la keu, oia ka loihi o ke kaawale ana o Kahalaomapuana mai ka la i haalele ai ia, Laieikawai ma, a hiki i ko laua hoi ana mai mai Kealohilani mai.

CHAPTER XXIX

When Kahalaomapuana returned from Kealohilani, from her journey in search of a chief, she related the story of her trip, of its windings and twistings, and all the things she had seen while she was away.

When she recited the charge given her by Kaonohiokala, Laieikawai said to her companions, "O comrades, as Kahalaomapuana tells me the message of your brother and my husband, a strange foreboding weighs upon me, and I am amazed; I supposed him to be a man, a mighty god that! When I think of seeing him, however I may desire it, I am ready to die with fear before he has even come to us."

Her companions answered, "He is no god; he is a man like us, yet in his nature and appearance godlike. He was the firstborn of us; he was greatly beloved by our parents; to him was given superhuman powers which we have not, except Kahalaomapuana; only they two were given this power; his taboo rank still remains; therefore, do not fear; when he comes, you will see he is only a man like us."

Now, before Kahalaomapuana's return from Kealohilani, the seer foresaw what was to take place, one month before her return. Then the seer prophesied, in these words: "A blessing descends upon us from the heavens when the nights of full moon come.

"When we hear the thunder peal in dry weather and in wet, then we shall see over the earth rain and lightning, billows swell on the ocean, freshets on the land, land and sea covered thick with fog, fine mist and rain, and the beating of the ocean rain.

"When this passes, on the day of full moon, in the dusk of the early morning, at the time when the sun's rays strike the mountain tops, then the earth shall behold a youth sitting within the eye of the sun, one like the taboo child of my god. Afterwards the earth shall behold a great destruction and shall see all the haughty snatched away out of the land; then we shall be blessed, and our seed."

When his daughters heard the seer's prophecy, they wondered within themselves that he should prophesy at this distance, without knowing anything about their sister's mission for which they waited.

As a prophet it was his privilege to proclaim about Kauai those things which he saw would come to pass.

MOKUNA XXIX

Ia Kahalaomapuana i hoi mai ai mai kana huakai imi Alii, mai Kealohilani mai, hai aku la oia i ka moolelo o ko laua hele ana, a me na hihia he nue, a me na lauwili ana, a me na mea a pau ana i ike ai iloko o kona manawa hele.

Iloko nae o kana manawa e olelo nei no ka olelo kauoha a Kaonohiokala, i mai la o Laieikawai i kona mau hoa, "E na hoa, ia Kahalaomapuana, e olelo nei no Kaonohiokala ke kaikunane o kakou, kuu kane hoi, ke kau e mai nei ia'u ka halia o ka maka'u, a me ka weliweli, ke kuhi nei au he kanaka, he Akua nui loa ka! Iahona paha a ike aku, o kuu make no paha ia, no ka mea, ke maka'u honua e mai nei no i kona manawa aole me kakou."

I aku la kona mau hoa, "Aole ia he Akua, he kanaka no e like me kakou, o kona ano nae, a me kona helehelena, he ano Akua. A no kona hanau mua ana, lilo ai oia i hiwahiwa na na makua o kakou, ma ona la i haawiia'i ka mana nui hiki ole ia makou, a o Kahalaomapuana nei, alua wale no mea i haawiia'i ka mana, koe aku nae ke kapu no ko kakou kaikunane, nolaila, mai maka'u oe; aia no hoi paha a hiki mai la, ike aku no hoi paha oe la, he kanaka no e like me kakou."

Mamua aku nae o ko Kahalaomapuana hoi ana mai Kealohilani mai, ua ike mua aku ka Makaula hookahi malama mamua'ku o ko laua hoi ana mai. Nolaila, wanana mua ka Makaula me ka olelo iho, "E loaa ana ka pomaikai ia kakou mai ka lewa mai, aia a hiki aku i na po mahina konane e hiki mai ai.

"Aia a lohe aku kakou i ka hekili kui pamaloo, a me ka hekili iloko o ke kuaua, ia manawa e ike ai ko ka aina nei, he ua me ka uwila, he kaikoo ma ka moana, he waikahe ma ka aina, uhi paaia ka aina, a me ka moana a puni e ka noe, ke awa, ka ohu, a me ke kualau.

"A hala ae ia, a i ka la o Mahealani, ma ka ehu kakahiaka, i ka manawa e keehi iho ai na kukuna o ka la i ka piko o na mauna, ia manawa e ike aku ai ko ka aina, he Kamakahi ke noho mai ana iloko o ka onohi o ka la, he mea like me ke keiki kapu a kuu Akua. E ike auanei ka aina i ka luku nui ma ia hope iho, a nana e kaili aku i ka poe hookiekie mai ka aina aku, alaila, no kakou ka pomaikai, a me ka kakou pua aku."

A lohe kana mau kaikamahine i keia wanana a ka Makaula, nalu iho la lakou iloko o lakou iho ma ke kaawale i keia wanana a ka Makaula, me ka hai ole aku i ua Makaula nei, no ka mea, ua hoomanao wale ae la lakou no ka lakou mea i hooma ai i ko lakou kaikaina.

Ma kona ano Makaula, ua hiki ia ia ke hele aku e kukala ma Kauai a puni, me ka hai aku i kana mea i ike a no na mea e hiki mai ana mahope.

So, before leaving his daughters, he commanded them and said, "My daughters, I am giving you my instructions before leaving you, not, indeed, for long; but I go to announce those things which I have told you, and shall return hither. Therefore, dwell here in this place, which my god has pointed out to me, and keep yourselves pure until my prophecy is fulfilled."

The prophet went away, as he had determined, and he went into the presence of the chiefs and men of position, at the place where the chiefs were assembled; there he proclaimed what he had seen.

And first he came to Aiwohikupua and said, "From this day, erect flag signals around your dwelling, and bring inside all whom you love.

"For there comes shortly a destruction over the earth; never has any destruction been seen before like this which is to come; never will any come hereafter when this destruction of which I tell is ended.

"Before the coming of the wonder-worker he will give you a sign of destruction, not over all the people of the land, but over you yourself and your people; then the high ones of earth shall lie down before him and your pride shall be taken from you.

"If you listen to my word, then you will be spared from the destruction that is verily to come; therefore, prepare yourselves at once."

And because of the seer's words, he was driven away from before the face of the chief.

Thus he proclaimed to all the chiefs on Kauai, and the chiefs who listened to the seer, they were spared.

He went to Kekalukaluokewa, with his wife and all in their company.

And as he said to Aiwohikupua, so he said to Kekalukaluokewa, and he believed him.

But Waka would not listen, and aswered, "If a god is the one to bring destruction, then I have another god to save me and my chiefs."

And at Waka's words the seer turned to the chiefs and said, "Do not listen to your grandmother, for a great destruction is coming over the chiefs. Plant flag signals at once around you, and bring all dear to you inside the signals you have set up, and whoever will not believe me, let them fall in the great day of destruction.

"When that day comes, the old women will lie down before the soles of the feet of that mighty youth, and plead for life, and not get it, because they have disbelieved the words of the prophet."

And because Kekalukaluokewa knew that his former prophecies had been fulfilled, therefore he rejected the old woman's counsel.

A no keia mea, kaoha iho la oia i kana mau kaikamahine, mamua o kona haalele ana ia lakou, me ka olelo aku, "E a'u mau kaikamahine, ke hele nei au ma kuu aoao mau, e haalele ana wau ia oukou, aole nae e hele loa ana, aka, e hele ana wau e hai aku i keia mea a'u e kamailio nei ia oukou, a hoi mai wau; nolaila, e noho oukou ma kahi a kuu Akua i kuhikuhi ai ia'u, e waiho oukou ia oukou maloko o ka maluhia a hiki i ka hookoia'na o kuu wanana."

Hele aku la ua Makaula nei e like me kona manaopaa, a hele aku la oia imua a na'lii a me ka poe koikoi, ma kahi e akoakoa ai na'lii, malaila oia i kukala aku ai e like me kona ike.

A hiki mua oia i o Aiwohikupua, me ka i aku, "Mai keia la aku, e kukulu mua oe i mau lepa a puni kou wahi, a e hookomo i kau poe aloha a pau maloko.

"No ka mea, ma keia hope koke iho, e hiki mai ana ka luku maluna o ka aina, aole e ikeia kekahi luku mamua aku, e like me ka luku e hiki mai ana, aole hoi mahope iho o ka pau ana ae o keia luku a'u e olelo nei.

"Mamua o ka hiki ana mai o ka mea mana, e hoike mai no oia i hoailona no ka luku ana, aole maluna o na makaainana, maluna pono iho no ou, a o kou poe, ia manawa, e moe ai na mea kiekie o ka aina nei imua ona, a e kailiia aku ka hanohano mai a oe aku.

"Ina e hoolohe oe i ka'u olelo, alaila, e pakele oe i ka luku e hiki mai ana, a oiaio; ano e hoomakaukau oe ia oe."

A no keia olelo a ka Makaula, kipakuia mai la ka Makaula mai ke alo mai o ke Alii.

Pela oia i kukula hele ai imua o na'lii a puni o Kauai, o ka poe alii i lohe i ka ka Makaula, o lakou no kai pakele.

Hele aku oia imua o Kekalukaluokewa, kana wahine, a me ko laua alo a pau.

E like me ka olelo no Aiwohikupua, pela kana olelo ia Kekalukaluokewa, a manaoio mai la oia.

Aka, o Waka, aole oia i hooko, me ka olelo mai, "Ina he Akua ka mea nana e luku mai, alaila, he Akua no ko'u e hiki ai ke hoopakele ia'u, a me ka'u mau Alii."

A no keia olelo a Waka, haliu aku la ka Makaula i ke Alii, a olelo aku la, "Mai hoolohe i ka ko kupunawahine, no ka mea, e hiki mai ana ka luku nui maluna o na'lii. Ano e kukulu i lepa a puni oe, a e hookomo i kau mea aioha maloko o no lepa i kukuluia, a o ka mea e manaoio ole i ka'u, e haule no lakou iloko o ka luku nui.

"A hiki i ua la la, e moe ana na luahine ma na kapua i o ke keiki mana, me ke noi aku i ola, aole e loaa, no ka mea, ua hoole i ka olelo a ka Makaula nei."

A no ka mea, ua ike o Kekalukaluokewa i ke ko mau o kana mau wanana mamua aku, nolaila, ua pale kela i ka olelo a ka luahine.

When the seer left the chief planted flag signals all around the palace and stayed within the protected place as the prophet had commanded.

At the end of his circuit, the seer returned and dwelt with his daughters.

For no other reason than love did the seer go to tell those things which he saw. He had been back one day with his daughters at Honopuwaiakua when Kahalaomapuana arrived, as described in the chapter before.

A hala aku la ka Makaula, kukulu ae la ke Alii i lepa a puni kona Hale Alii, a noho iho la maloko o kahi hoomalu e like me ka olelo a ka Makaula.

A pau ka huakai kaapuni a ka Makaula, hoi aku la oia a noho me kana mau kaikamahine.

No ke aloha wale no o ka Makaula ke kumu o kona hele ana aku e hai i kana mea i ike ai. Hookahi la o kona noho ana me kana mau kaikamahine ma Honopuuwaiakua, mai kona hoi ana aku mai kaapuni, hiki mai o Kahalaomapuana, e like me ka kakou ike ana mamua ae nei i hoikeia ma neia Mokuna.

CHAPTER XXX

Ten days after Kahalaomapuana's return from Kealohilani came the first of their brother's promised signs.

So the signs began little by little during five days, and on the sixth day the thunder cracked, the rain poured down, the ocean billows swelled, the land was flooded, the lightning flashed, the mist closed down, the rainbow arched, the colored cloud rose over the ocean.

Then the seer said, "My daughters, the time is come when my prophecy is fulfilled as I declared it to you."

The daughters answered, "This is what we have been whispering about, for first you told us these things while Kahalaomapuana had not yet returned, and since her return she has told us the same thing again."

Said Laieikawai, "I tremble and am astonished, and how can my fear be stilled?"

"Fear not; be not astonished; we shall prosper and become mighty ones among the islands round about; none shall be above us; and you shall rule over the land, and those who have done evil against you shall flee from you and be chiefs no more.

"For this have I followed you persistently through danger and cost and through hard weariness, and I see prosperity for me and for my seed to be mine through you."

One month of bad weather over the land as the last sign; in the early morning when the rays of the sun rose above the mountain, Kaonohiokala was seen sitting within the smoking heat of the sun, right in the middle of the sun's ring, encircled with rainbows and a red mist.

Then the sound of shouting was heard all over Kauai at the sight of the beloved child of Moanalihaikawaokele and Laukieleula, the great high chief of Kahakaekaea and Nuumealani.

Behold! a voice shouting, "The beloved of Hulumaniani! the wonderful prophet! Hulumaniani! Give us life!"

From morning until evening the shouting lasted, until they were hoarse and could only point with their hands and nod their heads, for they were hoarse with shouting for Kaonohiokala.

Now, as Kaonohiokala looked down upon the earth, lo! Laieikawai was clothed in the rainbow garment his sister, Kahalaomapuana, had brought her; then through this sign he recognized Laieikawai as his betrothed wife.

MOKUNA XXX

Hookahi anahulu mahope iho o ko Kahalaomapuana hoi ana mai mai Kealohilani mai, ia manawa, hiki mai la ka hoailona mua a ko lakou kaikunane, e like me ke kauoha i kona kaikuahine.

Pela i hoao liilii ai na hoailona iloko o na la elima, a i ke ono o ka la, kui ka hekili, ua ka ua, kaikoo ka moana, waikahe ka aina, olapa ka uwila, uhi ka noe, pio ke anuenue, ku ka punohu i ka moana.

Ia manawa, olelo aku ka Makaula, "E a'u mau kaikamahine, ua hiki mai ka hoohoia'na o kuu wanana e like me ka'u olelo mua ia oukou."

I aku la na kaikamahine, "Oia hoi ka makou i hamumu iho nei, no ka mea, ua lohe mua no makou i keia mea ia oe, oiai aole keia (Kahalaomapuana) i hiki mai, a ma ka ianei hoi ana mai nei, lohe hope makou ia ianei."

Olelo mai la o Laieikawai, "He haalulu nui ke'u, a me ka weliweli, a pehea la e pau ai kuu maka'u?"

"Mai maka'u oe, aole hoi e weliweli, e hiki mai ana ka pomaikai ia kakou, a e lilo auanei kakou i mea nui nana e ai na moku a puni, aole kekahi mea e ae, a e noho Alii auanei oukou maluna o ka aina, a e holo aku ka poe hana ino mai ia oukou mai ka noho Alii aku.

"Nolaila wau i ukali ai me ka hoomanawanui iloko o ka luhi, a me ka inea, iloko o na pilikia he nui, a ke ike nei wau, no'u ka pomaikai a no ka'u mau pua, mai ia oukou mai."

Hookahi malama o ka ino ma ka aina no ka hoailona hope, ma ke kakahiaka, i na kukuna o ka la i haalele iho ai i na mauna. Ikeia aku la o Kaonohiokala e noho ana iloko o a wela kukanono o ka la, mawaena pono o ka Luakalai, i hoopuniia i na anuenue, a me ka ua koko.

I kela wa no, loheia aku la ka pihe uwa a puni o Kauai, i ka ike ana aku i ka Hiwahiwa Kamakahi a Moanalihaikawaokele laua o Laukieleula, ke Alii nui o Kahakaekaea, a me Nuumealani.

Aia hoi he leo uwa, "Ka Hiwahiwa a Hulumaniani—e! Ka Makaula nui mana! E Hulumaniani—e! Homai he ola!"

Mai ke kakahiaka a ahiahi ka uwa ana, ua paa ka leo, o ke kuhikuhi wale iho no a ka lima aohe leo, me ke kunou ana o ke poo, no ka mea, ua paa ka leo i ka uwa ia Kaonohiokala.

Ia manawa a Kaonohiokala e nana mai ana i ka honua nei, aia hoi, e aahu mai ana o Laieikawai i ke kapa anuenue a kona kaikuahine (Kahalaomapuana) i lawe mai ai, alaila, maopopo ae la ia ia o Laieikawai no keia, ka wahine hoopalau ana.

In the dusk of the evening, at the rising of the bright full moon, he entered the prophet's inclosure.

When he came, all his sisters bowed down before him, and the prophet before the Beloved.

And Laieikawai was about to do the same; when the Beloved saw Laieikawai about to kneel he cried out, "O my wife and ruler! O Laieikawai! do not kneel, we are equals."

"My lord, I am amazed and tremble, and if you desire to take my life, it is well; for never have I met before with anyone so terrible as this!" answered Laieikawai.

"I have not come to take your life, but on my sister's visit to me I gave her a sign for me to know you by and recognize you as my betrothed wife; and therefore have I come to fulfill her mission," so said Kaonohiokala.

When his sisters and the seer heard, then they shouted with joyful voices, "Amen! Amen! Amen! it is finished, flown beyond!" They rose up with joy in their eyes.

Then he called to his sisters, "I take my wife and at this time of the night will come again hither." Then his wife was caught away out of sight of her companions, but the prophet had a glimpse of her being carried on the rainbow to dwell within the moon; there they took in pledge their moments of bliss.

And the next night when the moon shone bright, at the time when its light decreased, a rainbow was let down, fastened to the moon and reaching to the earth; when the moon was directly over Honopuwaiakua, then the chiefs appeared above in the sky in their majesty and stood before the prophet, saying: "Go and summon all the people for ten days to gather together in one place; then I will declare my wrath against those who have done you wrong.

"At the end of ten days, then we shall meet again, and I will tell you what is well for you to do, and my sisters with you."

When these words were ended the seer went away, and when he had departed the five sisters were taken up to dwell with the wife in the shelter of the moon.

On the seer's circuit, according to the command of the Beloved, he did not encounter a single person, for all had gone up to Pihanakalani, the place where it had been predicted that victory should be accomplished.

Ma ka ehu ahiahi, ma ka puka ana mai a ka mahina konane o Mahealani, hiki mai la iloko o ke anapuni a ka Makaula.

Ia Kaonohiokala i hiki mai ai, moe kukuli iho la kona mau kaikuahine, a me ka Makaula imua o ka Hiwahiwa.

A o Laieikawai kekahi, i ka Hiwahiwa i ike mai ai ia Laieikawai e hoomaka ana e kukuli; kahea mai la ka Hiwahiwa, "E kuu Haku wahine, e Laieikawai e! mai kukuli oe, ua like no kaua."

"E kuu Haku, he weliweli ko'u, a me ka haalulu nui. A ino i manao oe e lawe i kuu ola nei, e pono ke lawe aku, no ka mea, aole wau i halawai me kekahi mea weliweli nui mamua e like me keia," wahi a Laieikawai.

"Aole au i hiki mai e lawe i kou ola, aka, ma ka huakai a kuu kaikuahine i hiki ae nei i o'u la, a nolaila, ua haawi mai wau i hoailona no'u e ike ai ia oe, a e maopopo ai ia'u o oe kuu wahine hoopalau, a nolaila ua hele mai au e hocko e like me kana kii ana ae nei," pela aku o Kaonohiokala.

A lohe kona mau kaikuhine a me ka Makaula pu, alaila hooho maila lakou me ka leo olioli:

"Amama! Amama! Amama! Ua noa, lele wale aku la." Ala ae lakou i luna me ka maka olioli.

Ia manawa, kahea iho la oia i kona mau kaikuahine, "Ke lawe nei wau i kuu wahine, a ma kela po e hiki hou mai maua." Alaila, kailiia aku la kana wahine me ka ike oleia e kona mau hoa, aka, o ka Makaula ka mea i ike aweawea aku i ka laweia ana ma ke anuenue a noho i loko o ka Mahina, malaila i hooiaio ai laua i ko laua mau minute oluolu.

A ma kekahi po ae, i ka mahina e konane oluolu ana, i ka wa hapa o ka lai.

Kuuia mai la kekahi anuenue i ululiia mai luna mai o ka mahina a hiki i lalo nei, i ka wa e kupono ana ka mahina i luna pono o Honopuuwaiakua.

Ia manawa, iho mai la na'lii o ka lewa me ko laua ihiihi nui a ku mai la i mua o ka Makaula, me ka olelo iho, "E hele ae oe e kala aku i na mea a pau i hookahi anahulu, e hoohuiia ma kahi hookahi, alaila, e hoopuka aku wau i olelo hoopai no ka poe i hana ino mai ia oukou.

"A pau na la he umi, alaila e hui hou kaua, a na'u no e hai aku i ka mea e pono ai ke hana oe, a me kau mau kaikamahine pu me oe."

A pau keia mau olelo, hele aku la ka Makaula, a hala ia, alaila kaili puia aku la na kaikuahine elima i luna a noho pu me ia i ka olu o ka Mahina.

I ka Makaula i kaapuni ai mamuli o ka olelo a ka Hiwahiwa, aole oia i halawai me kekahi kanaka hookahi, no ka mea, ua pau i uka o Pihanakalani, kahi i oleloia he lanakila.

After ten days the seer returned to Honopuwaiakua; lo! it was deserted.

Then Kaonohiokala met him, and the seer told him about the circuit he had made at the Beloved's command.

Then the prophet was taken up also to dwell in the moon.

And in the morning of the next day, at sunrise, when the hot rays of the sun rose over the mountains,

Then the Beloved began to punish Aiwohikupua and Waka.

To Waka he meted out death, and Aiwohikupua was punished by being deprived of all his wealth, to wander like a vagrant over the earth until the end of his days.

At the request of Laieikawai to spare Laielohelohe and her husband, the danger passed them by, and they became rulers over the land thereafter.

Now in the early morning of the day of Aiwohikupua's and Waka's downfall,

Lo! the multitude assembled at Pihanakalani saw a rainbow let down from the moon to earth, trembling in the hot rays of the sun.

Then, as they all crowded together, the seer and the five girls stood on the ladder way, and Kaonohiokala and Laieikawai apart, and the soles of their feet were like fire. This was the time when Aiwohikupua and Waka fell to the ground, and the seer's prophecy was fulfilled.

When the chief had avenged them upon their enemies, the chief placed Kahalaomapuana as ruler over them and stationed his other sisters over separate islands. And Kekalukaluokewa was chief counsellor under Laielohelohe, and the seer was their companion in council, with the power of chief counsellor.

After all these things were put in order and well established, Laieikawai and her husband were taken on the rainbow to the land within the clouds and dwelt in the husband's home.

In case her sisters should do wrong then it was Kahalaomapuana's duty to bring word to the chief.

But there was no fault to be found with his sisters until they left this world.

A pau na la he umi, hiki aku ka Makaula i Honopuwaiakua, aia hoi ua mehameha.

Ia manawa, halawai mai la me ia o Kaonohiokala, a hai aku la i kana olelo hoike no kana oihana kaapuni e like me ke kauoha a ka Hiwahiwa.

Ia manawa kaili puia aku la ka Makaula a noho i ka mahina.

A i ke kakahiaka o kekahi la ae, ma ka puka ana mai o ka la, i ka wa i haalele iho ai na kukuna wela o ka la i na mauna.

Ia manawa ka hoomaka ana o ka Hiwahiwa e hoopai ia Aiwohikupua a me Waka pu.

Haawiia ka make no Waka, a o Aiwohikupua, hoopaiia aku la ia e lilo i kanaka ilihune, e aea haukae ana maluna o ka aina a hiki i kona mau la hope.

Ma ke noi a Laieikawai, e hoopakele ia Laielohelohe a me kana kane, nolaila, ua maalo ae ka pilikia mai o laua ae, a no laua kekahi kuleana ma ka aina ma ia hope iho.

I ke kakahiaka nae, i ka hoomaka ana o ka luku ia Aiwohikupua a me Waka.

Aia hoi, o ke anaina i akoakoa ma Pihanakalani, ike aku la lakou i ke anuenue i kuuia mai ma ka mahina mai, i ululiia i na kukuna wela o ka la.

Alaila, ia manawa akoakoa lakou a pau, ka Makaula, a me na kaikamahine elima e kau mai ana ma ke ala i ululiia, a o Kaonohiokala me Laieikawai ma ke kaawale, a he mau kapuai ko laua me he ahi la. Oia ka manawa a Aiwohikupua a me Waka i haula ai i ka houna, me ka apono i ka olelo a ka Makaula.

A pau ka hoopai a ke Alii no na enemi, hoonoho ae la ke Alii oluna ia Kahalaomapuana i Moi, a hoonoho pakahi aku la i na kaikuahine ona ma na mokupui. A o Kekalukaluokewa no ke Kuhina Nui, a me Laielohelohe, a o ka Makaula no ko lakou mau hoa kuka ma ke ano Kuhina Nui.

A pau ka hooponopono ana no keia mau mea a pono ka noho ana, kaili puia aku la o Laieikawai e kana kane ma ke anuenue iloko o na ao kaalelewa a noho ma kahi mau o kana kane.

Ina e hewa kona mau kaikuahine, alaila na Kahalaomapuana e lawe ka olelo hoopii imua o ke Alii.

Aka, aole i loaa ka hewa o kona mau kaikuahine ma ia hope iho a hiki i ka haalele ana i keia ao.

CHAPTER XXXI

After the marriage of Laieikawai and Kaonohiokala, when his sisters and the seer and Kekalukaluokewa and his wife were well established, after all this had been set in order, they returned to the country in the heavens called Kahakaekaea and dwelt in the taboo house on the borders of Tahiti.

And when she became wife under the marriage bond, all power was given her as a god except that to see hidden things and those obscure deeds which were done at a distance; only her husband had this power.

Before they left Kauai to return to the heavens, a certain agreement was made in their assembly at the government council.

Lo! on that day, the rainbow pathway was let down from Nuumealani and Kaonohiokala and Laieikawai mounted upon that way, and she laid her last commands upon her sisters, the seer, and Laielohelohe; these were her words:

"My companions and our father the prophet, my sister born with me in the womb and your husband, I return according to our agreement; I leave you and return to that place where you will not soon come to see me; therefore, live in peace, for each alike has prospered, not one of you lacks fortune. But Kaonohiokala will visit you to look after your welfare."

After these words they were borne away out of sight. And as to her saying Kaonohiokala would come to look after the welfare of her companions, this was the sole source of disturbance in Laieikawai's life with her husband.

While Laieikawai lived at home with her husband it was Kaonohiokala's custom to come down from time to time to look after his sisters' welfare and that of his young wife three times every year.

They had lived perhaps five years under the marriage contract, and about the sixth year of Laieikawai's happy life with her husband, Kaonohiokala fell into sin with Laielohelohe without anyone knowing of his falling into sin.

MOKUNA XXXI

Mahope o ko Laieikawai hoao ana me Kaonohiokala, me ka hooponopono i ka noho ana o kona mau kaikuahine, ka Makaula, a me Kekalukaluokewa ma; a pau keia mau mea i ka hooponoponoia, hoi aku la laua iluna o ka aina i oleloia o Kahakaefaea, o noho ma ka pea kapu o Kukulu o Tahiti.

A no ka lilo ana o Laieikawai i wahine mau ma ka berita paa, nolaila, haawiia ae la ia ia kekahi mau hana mana a pau ma ke ano Akua, e like me kana kane; koe nae ka mana hiki ole ke ike i na mea huna, a me na hana pohihihi i hanaia ma kahi mamao, no kana kane wale no.

Mamua nae o ko laua haalele ana ia Kauai, a hoi aku iluna, ua hanaia kekahi olelo hooholo iloko o ko lakou akoakoa ana; ma ka ahaolelo hooponopono aupuni ana.

Oia hoi, i ka la i kuuia mai ai ke alanui anuenue mai Nuumealani mai, a kau aku la o Kaonohiokala, a me Laieikawai maluna o ke ala anuenue i oleloia, a waiho mai la i kona leo kauoha hope i kona mau hoa, ka Makaula, a me Laielohelohe, eia kana olelo:

"E o'u mau hoa, a me ko kakou makuakane Makaula, kuu kaikaina i ka aa hookahi, a me ka kaua kane; ke hoi nei au mamuli o ka mea a kakou i kuka ai, a ke haalele nei wau ia oukou, a hoi aku i kahi hiki ole ia oukou ke ike koke ae; nolaila, e nana kekahi i kekahi me ka noho like, no ka mea, ua hoopomaikai like ia oukou, aole kekahi mea o oukou i hooneleia i ka pomaikai. Aka, oia nei (Kaonohiokala) no ko maua mea e hiki mai i o oukou nei, e ike i ka pono o ko oukou noho ana."

A pau keia mau mea, laweia aku la laua me ko laua ike oleia. A e like me ka olelo, "o Kaonohiokala ka mea iho mai e ike i ka pono o kona mau hoa," oia kekahi kumu i haunaele ai ko Laieikawai ma noho ana me kana kane.

Ia Laieikawai ma ko laua wahi me kana kane, he mea mau ia Kaonohiokala ka iho pinepine mai ilalo nei e ike i ka pono o kona mau kaikuahine, a me kana wahine opio (Laielohelohe), ekolu iho ana i ka makahiki hookahi.

Elima paha makahiki ka loihi o ko laua noho ana ma ka hoohiki paa o ka berita mare; a i ke ono paha o ka makahiki o ko Laieikawai ma noho pono ana me kana kane, ia manawa, haula iho la o Kaonohiokala i ka hewa me Laielohelohe; me ka ike ole o na mea e ae i keia haule ana i ka hewa.

After Laieikawai had lived three months above, Kaonohiokala went down to look after his sister's welfare, and returned to Laieikawai; so he did until the third year, and after three years of going below to see after his sisters, lo! Laielohelohe was full-grown and her beauty had increased and surpassed that of her sister, Laieikawai's.

Not at this time, however, did Kaonohiokala fall into sin, but his sinful longing had its beginning.

On every trip Kaonohiokala took to do his work below, for four years, lo! Laielohelohe's loveliness grew beyond what he had seen before, and his sinful lust increased mightily, but by his nature as a child of god he persisted in checking his lust; for perhaps a minute the lust flew from him, then it clung to him once more.

In the fifth year, at the end of the first quarter, Kaonohiokala went away to do his work below.

At that time virtue departed far from the mind of Kaonohiokala and he fell into sin.

Now at this time, when he met his sisters, the prophet and his *punalua* and their wife (Laielohelohe), Kaonohiokala began to redistribute the land, so he called a fresh council.

And to carry out his evil purpose, he transferred his sisters to be guards over the land called Kealohilani, and arranged that they should live with Mokukelekahiki and have charge of the land with him.

When some of his sisters saw how much greater the honor was to become chiefs in a land they had never visited, and serve with Mokukelekahiki there, they agreed to consent to their brother's plan.

But Kahalaomapuana would not consent to return to Kealohilani, for she cared more for her former post of honor than to return to Kealohilani.

And in refusing, she spoke to her brother as follows: "My high one, as to your sending us to Kealohilani, let them go and I will remain here, living as you first placed me; for I love the land and the people and am accustomed to the life; and if I stay below here and you above and they between, then all will be well, just as we were born of our mother; for you broke the way, your little sisters followed you, and I stopped it up; that was the end, and so it was."

I ka ekolu malama o Laieikawai ma iluna, iho mai la o Kaonohiokala e ike i ka pono o kona mau kaikuahine, a hoi aku la me Laieikawai, pela i kela a me keia hapakolu o ka makahiki, a i ka ekolu makahiki o ko Kaonohiokala huakai makai i ka pono o kona mau kaikuahine; aia hoi, ua hookanaka makua loa ae la kana wahine opio (Laielohelohe), alaila, ua pii mai a mahuahua ka wahine maikai, a oi ae mamua o kona kaikuaana o Laieikawai.

Aole nae i haula o Kaonohiokala ia manawa i ka hewa, aka, ua hoomaka ae kona kuko ino e hana i ka mea pono ole.

I kela hele ana keia hele ana a Kaonohiokala i kana hana mau ilalo nei, a hiki i ka eha makahiki; aia hoi, ua hoomahuahuaia mai ka nani o Laielohelohe mamua o kana ike mua ana, a mahuahua loa ae la ka manao ino o Kaonohiokala; aka, ma kona ano keiki Akua, hoomanawanui aku la no oia e pale ae i kona kuko, hookahi paha minute e lele aku ai ke kuko mai ona aku, alaila, pili mai la no.

I ka lima o ka makahiki, ma ka pau ana o ka hapaha mua o ua makahiki la, iho hou mai la o Kaonohiokala i kana hana mau ilalo nei.

I kela manawa, ua kailiia aku ko Kaonohiokala manao maikai mai ona aku a kaawale loa, a haule iho la oia i ka hewa.

I kela manawa no hoi, ia ia e halawai la me kona mau kaikuahine, a me ka Makaula hoi, ka punalua a me ka laua wahine hoi (Laielohelohe), hoomaka ae la o Kaonohiokala e hooponopono hou no ke aupuni, a nolaila, ua hoomaka hou ka ahaolelo.

A i mea e pono ai ko ke Alii manao kolohe, hoolilo ae la oia i kona mau kaikuahine i poe kiai no ka aina i oleloia o Kealohilani, a na lakou e hooponopono pu me Mokukelekahiki i ka noho ana, a me na hana a pau e pili ana i ka aina.

A ike ae la kekahi o kona mau kaikuahine, ua oi aku ka hanohano mamua o keia noho ana, no ka mea, ua hooliloia i mau alii no kahi hiki ole ia lakou ke noho e lawelawe pu me Mokukelekahiki, nolaila, hooholo ae la lakou i ka ae mamuli o ka olelo a ko lakou kaikunane.

Aka, o Kahalaomapuana, aole oia i ae aku e hoi iloko o Kealohilani; no ka mea, ua oi aku kona minamina i ka hanohano mau i loaa ia ia mamua o ka hoi ana i Kealohilani.

A no ko Kahalaomapuana ae ole, hoopuka aku la oia i kana olelo imua o kona kaikunane, "E kuu Lani, ma kou hoolilo ana ae nei ia makou e hoi i Kealohilani, a o lakou no ke hoi, a owau nei la, e noho ae no wau ilalo nei, e like me kau hoonoho mua ana; no ka mea, ke aloha nei wau i ka aina a me na makaainana, a ua maa ae nei no hoi ka noho ana; a ina owau no malalo nei, o oe no maluna mai, a o lakou nei hoi iwaena ae nei, alaila, pono iho no kakou, like loa me ka hanau ana mai a ko kakou makuahine, no ka mea, nau i wahi ke alanui, a o kou mau pokii hoi, hele aku mahope ou, a na'u hoi i pani aku, o ke oki no ia, a oia la."

Now he knew that his youngest sister had spoken well; but because of Kaonohiokala's great desire to get her away so that she would not detect his mischievous doings, therefore he cast lots upon his sisters, and the one upon whom the lot rested must go back to Kealohilani.

Said Kaonohiokala to his sisters, "Go and pull a grass flower; do not go together, every one by herself, then the oldest return and give it to me, in the order of your birth, and the one who has the longest grass stem, she shall go to Kealohilani."

Every one went separately and returned as they had been told.

The first one went and pulled one about two inches in length, and the second one pulled and broke her flower perhaps three inches and a half; and the third, she pulled her grass stem about two inches long; and the fourth of them, hers was about one inch long; and Kahalaomapuana did not pull the tall flowers, she pulled a very short one, about three feet long hers was, and she cut off half and came back, thinking her grass stem was the shortest.

But in comparing them, the oldest laid hers down before her brother. Kahalaomapuana saw it and was much surprised, so she secretly broke hers inside her clothing; but her brother saw her doing it and said, "Kahalaomapuana, no fooling! leave your grass stem as it is."

The others laid down theirs, but Kahalaomapuana did not show hers; said he, "The lot rests upon you."

Then she begged her brother to draw the lot again; again they drew lots, again the lot rested upon Kahalaomapuana; Kahalaomapuana had nothing left to say, for the lot rested upon her.

Lo! she was sorrowful at separating herself from her own chief-house and the people of the land; darkened was the princess's heart by the unwelcome lot that sent her back to Kealohilani.

And on the day when Kahalaomapuana was to depart for Kealohilani, the rainbow was let down from above the earth.

Then she said to her brother, "Let the pathway of my high one wait ten days, and let the chiefs be gathered together and all the people of the land, that I may show them my great love before you take me away."

When Kaonohiokala saw that his sister's words were well, he granted her wish; then the pathway was taken up again with her brother.

A no keia olelo a kona kaikuahine muli loa, manao iho la oia, ua pono ka olelo a kona kaikuahine. Aka, no ke ake nui o Kaonohiokala e kaawale aku oia i kahi e, i mea e ike oleia'i kona kalohe ana, nolaila, hailona aku la oia i kona mai Kaikuahine, a o ka mea e ku ai ka hailona, oia ke hoi iloko o Kealohilani.

I aku la o Kaonohiokala i kona mau kaikuahine, "E hele oukou e u-u mai i pua Kilioopu, aole e hui i ko oukou hele ana, e hele oukou ma ke kaawale kekahi i kekahi, a loaa, alaila, e hoi mai ko oukou mua a haawi mai ia'u, e like me ko hanau ana, pela oukou e heleai, a pela no hoi oukou ke hoi mai, a o ka mea loihi o kana Kilioopu, oia ke hoi i Kealohilani."

Hele aku la kela a me keia o lakou ma ke kaawale, a hoi mai la e like me ka mea i oleloia ia lakou.

Hele aku la ka mea mua, a huhuki mai la elua iniha paha ka loihi o kana, a o ka lua hoi, huhuki mai la, a oki ae la i kana Kilioopu ekolu iniha a me ka hapa paha; a o ke kolu hoi, huhuki mai la i kana Kilioopu, elua iniha paha ka loihi; a o ka eha o lakou hookahi iniha paha ka loihi o kana, a o Kahalaomapuana hoi, aole oia i huhuki mai ma ke Kilioopu loloa, huhuki mai la oia ma ka mea liilii loa, ekolu kapuai paha kona loa; a oki ae la oia i ka hapalua o kana, a hoi aku la, me ka manao o kana Kilioopu ka pokole.

Aka, i ka hoohalike ana, kiola aku la ka mua i kana imua o ko lakou kaikunane, ike aku la o Kahalaomapuana i ka ka mua, he mea kahaha loa ia ia, nolaila, momoku malu ae la oia i kana iloko o kona aahu, aka, ua ike aku la kona kaikunane i kana hana, i aku la, "E Kahalaomapuana, mai hana malu oe, e waiho i kau Kilioopu pela."

Kiola aku la na mea i koe i ka lakou, aka, o Kahalaomapuana, aole i hoike mai, i mai nae "Ua ku ia'u ka hailona."

A no keia mea, koi aku la oia i kona kaikunane e hailona hou; e hailona hou ana, ku hou no ia Kahalaomapuana ka hailona; aole olelo i koe a Kahalaomapuana, no ka mea, ua ku ka hailona ia ia.

Oia hoi, he mea kaumaha nae ia Kahalaomapuana, ke kaawale ana'ku mai kona noho Alii aku, a me na makaainana, no ka mea, ua hoopouliia ko ke Alii wahine naau makemake ole e hoi i Kealohilani e ka hailona.

A i ka la o Kahalaomapuana i hoi ai i Kealohilani, kuuia mai la ke anuenue mai luna mai a hiki ilalo nei.

Ia manawa, hai aku la oia i kana olelo imua o kona kaikunane, me ka i aku, "E ku ke alanui o kuu Lani pela, e kali no na la he umi, e hoakoakoaia mai na'lii, a me na makaainana a pau, i hoike aku ai wau i ko'u aloha nui ia lakou mamua o kou lawe ana aku ia'u."

A ike iho la o Kaonohiokala, ua pono ka olelo a kona kaikuahine hooholo ae la oia i kona manao ae; alaila, lawe houia aku la ke alanui iluna me kona kaikunane pu.

And on the tenth day, the pathway was let down again before the assembly, and Kahalaomapuana mounted upon the ladder way prepared for her and turned with heavy heart, her eyes filled with a flood of tears, the water drops of Kulanihakoi, and said: "O chiefs and people, I am leaving you to return to a land unknown to you; only I and my older sisters have visited it; it was not my wish to go back to this land, but my hand decided my leaving you according to the lot laid by my divine brother. But I know that every one of us has a god, no one is without; now, therefore, do you pray to your god and I will pray to my god, and if our prayer has might, then shall we meet again hereafter. Love to you all, love to the land, we cease and disappear."

Then she caught hold of her garment and held it up to her eyes before the assembly to hide her feeling for the people and the land. And she was borne by the rainbow to the land above the clouds, to Lanikuakaa, the heavens higher up.

The great reason why Kaonohiokala wished to separate Kahalaomapuana in Kealohilani was to hide his evil doings with Laielohelohe, for Kahalaomapuana was the only one who could see things done in secret; and she was a resolute girl, not one to give in. Kaonohiokala thought she might disclose to Moanalihaikawaokele this evil doing; so he got his sister away, and by his supernatural arts he made the lot fall to Kahalaomapuana.

When his sister had gone, about the end of the second quarter of the fifth year, he went away below to carry out his lustful design upon Laielohelohe.

Not just at that time, but he made things right with Kekalukaluokewa by putting him in Kahalaomapuana's place and the seer as his chief counsellor.

Mailehaiwale was made governor on Kauai, Mailekaluhea on Oahu, Mailelaulii on Maui and the other islands, Mailepakaha on Hawaii.

A i ka umi o ka la, kuuia mai la ua alanui nei imua o ke anaina, a kau aku la o Kahalaomapuana iluna o ke alanui ulili i hoomakaukauia nona, a huli mai la me ka naau kaumaha, i hoopihaia kona mau maka i na kulu wai o Kulanihakoi, me ka i mai, "E na'lii, na makaainana, ke haalele nei wau ia oukou, ke hoi nei wau i ka aina a oukou i ike ole ai, owau a me o'u mau kaikuaana wale no kai ike; aole nae no ko'u makemake e hoi ia aina, aka, na ko'u lima no i ae ia'u e haalele ia oukou mamuli o ka hailona a kuu kaikunane Lani nei. Aka hoi, ua ike no wau he mau Akua like ko kakou a pau. aole mea nele, nolaila, e pule oukou i ke Akua, a e pule no hoi wau i ko'u Akua, a ina i mana na pule a kakou, alaila, e halawai hou ana no kakou ma keia hope aku. Aloha oukou a pau, aloha no hoi ka aina, oki kakou la nalo."

Alaila, lalau ae la oia i kona aahu, a palulu ae la i kona mau maka imua o ke anaina, i mea e huna ai i kona manaomao i na makaainana a me ka aina. A laweia'ku la oia ma ke anuenue iloko o na ao kalelewa ma ka Lanikuakaa.

O ke kumu nui o ko Kaonohiokala manao nui e hookawale ia Kahalaomapuana i Kealohilani, i mea e nalo ai kona kalohe ia Laielohelohe; no ka mea, o Kahalaomapuana, aia kekahi ike ia ia, he ike hiki ke hanaia kekahi hana ma kahi malu; a he kaikamahine manaopaa no, aole e hoopilimeai. O manao auanei o Kaonohiokala o haiia kana hana kalohe ana imua o Moanalihaikawaokele, nolaila oia i hookaawale ai i kona kaikuahine, a ma ke ano Akua o Kaonohiokala, ua lilo ka hailona ia Kahalaomapuana.

A kaawale aku la kona kaikuahine, a i ka pau ana paha o a hapaha elua o ka lima o ka makahiki, iho hou mai la oia ilalo nei e hooko i kona manao kuko ia Laielohelohe.

Aole nae oia i hooko koke ia manawa; aka, i mea e pono ai oia imua o Kekalukaluokewa nolaila, waiho aku la oia imua o Kekalukaluokewa e pani ma ka hakahaka o Kahalaomapuana, a o ka Makaula no kona Kuhina Nui.

A hoonohoia aku la o Mailehaiwale i Kiaaina paha no Kauai; ia Mailekaluhea no Oahu; o Mailelaulii no Maui a me na moku e ae; ia Mailepakaha no Hawaii.

CHAPTER XXXII

When Kekalukaluokewa became head over the group, then Kaonohiokala sent him to make a tour of the islands and perform the functions of a ruler, and he put Laielohelohe in Kekalukaluokewa's place as his substitute.

And for this reason Kekalukaluokewa took his chief counsellor (the prophet) with him on the circuit.

So Kekalukaluokewa left Pihanakalani and started on the business of visiting the group; the same day Kaonohiokala left those below.

When Kaonohiokala started to return he did not go all the way up, but just watched that day the sailing of Kekalukaluokewa's canoes over the ocean.

Then Kaonohiokala came back down and sought the companionship of Laielohelohe, but not just then was the sin committed.

When the two met, Kaonohiokala asked Laielohelohe to separate herself from the rest, and at the high chief's command the princess's retainers withdrew.

When Laielohelohe and Kaonohiokala were alone he said, "This is the third year that I have desired you, for your beauty has grown and overshadowed your sister's, Laieikawai's. Now at last my patience no longer avails to turn away my passion from you."

"O my high one," said Laielohelohe, "how can you rid yourself of your passion? And what does my high one see fit to do?"

"Let us know one another," said Kaonohiokala, "this is the only thing to be done for me."

Said Laielohelohe, "We can not touch one another, my high one, for the one who brought me up from the time I was born until I found my husband, he has strictly bound me not to defile my flesh with anyone; and, therefore, my high one, it is his to grant your wish."

When Kaonohiokala heard this, then he had some check to his passion, then he returned to the heavens to his wife, Laieikawai. He had not been ten days there when he was again thick-pressed by the thunders of his evil lust, and he could not hold out against it.

To ease this passion he was again forced down below to meet Laielohelohe.

MOKUNA XXXII

A lilo ae la o Kekalukaluokewa i poo kiekie ma ke aupuni, alaila, hoouna aku la o Kaonohiokala ia Kekalukaluokewa e hele e kaapuni ma na mokupuni a pau e lawelawe i kana oihana Moi, a hoonoho iho la ia Laielohelohe ma ko Kekalukaluokewa wahi ma ke ano hope Moi.

A no keia mea, lawe ae la o Kekalukaluokewa i kona Kuhina Nui (ka Makaula), ma kana huakai kaapuni.

I ka la i haalele ai o Kekalukaluokewa ia Pihanakalani, a hele aku la ma kana oihana kaapuni. Ia la no hoi ka haalele ana o Kaonohiokala ia lalo nei.

Ma kela hoi ana o Kaonohiokala, aole nae oia i hiki loa iluna, aka, ua ike nae oia ia la e holo ana na waa o Kekalukaluokewa i ka moana.

A no ia mea, hoi hou mai la o Kaonohiokala mai luna mai a hiki ilalo nei, a launa iho la me Laielohelohe, aole nae i hanaia ka hewa ia manawa.

Ia laua me Laielohelohe e halawai la, noi aku la o Kaonohiokala ia Laielohelohe e hookaawaleia na mea e ae, a ma kona ano Mea Nui, ua hookaawaleia ko ke Alii wahine mau aialo.

Ia Laielohelohe me Kaonohiokala o laua wale no ma ke kaawale, i aku la, "O ka ekolu keia o ko'u mai makahiki (puni) o ka makemake ana ia oe, no ka mea, ua ulu kou nani a papale maluna o kou kaikuaana (Laieikawai). A nolaila, ma na la hope nei, ua hiki ole ia'u ke hoomanawanui e pale aku i ke kuko no'u ia oe mai o'u aku."

"E kuu Lani e," wahi a Laielohelohe, "pehea la e kaawale ai ia kuko ou mai a oe ae? A heaha la ka manao o kuu Lani e pono ai ke hana?"

"E launa kino kaua," wahi a Kaonohiokala, "oia wale no ka mea e pono ai ke hanaia imua o'u."

I aku la o Laielohelohe, "Aole kaua e launa kino e kuu Lani, no ka mea, o ka mea nana i malama ia'u mai kuu wa uuku mai a loaa wale kuu kane, nana ka olelo paa ma o'u la, aole e haawi i kuu kino me kahi mea e ae e hoohaumia; a nolaila, e kuu Lani e, na ka mea nana ka hoohiki paa ia'u e ae aku i kou makemake."

A lohe o Kaonohiokala i keia mea, akahi no a hoomohalaia ke kuko ino iloko, alaila, hoi aku la oia iluna me kana wahine (Laieikawai). Aole nae i anahulu kona mau la i luna, uhi paapu houia mai la oia e na hekili o ke kuko ino, a hiki ole ke hoomanawanui no ke kuko.

A na keia kuko, kaikai kino houia mai la oia mai luna mai e halawai hou me Laielohelohe.

And having heard that her guardian who bound her must give his consent, he first sought Kapukaihaoa and asked his consent to the chief's purpose.

So he went first and said to Kapukaihaoa: "I wish to unite myself with Laielohelohe for a time, not to take her away altogether, but to ease my heavy heart of its lust after your foster child; for I first begged my boon of her, but she sent me for your consent, and so I have come to you."

Said Kapukaihaoa: "High one of the highest, I grant your request, my high one; it is well for you to go in to my foster child; for no good has come to me from my charge. It was our strong desire, mine and hers who took care of your wife Laieikawai, that Kekalukaluokewa should be our foster child's husband; very good, but in settling the rule over the islands, the gain has gone to others and I have nothing. For he has given all the islands to your sisters, and I have nothing, the one who provided him with his wife; so it will be well, in order to avoid a second misfortune, that you have the wife for the two of you."

At the end of their secret conference, Kapukaihaoa went with the chief to Laielohelohe.

Said he, "My ward, here is the husband, be ruled by him; heavens above, earth beneath; a solid fortune, nothing can shake its foundation; and look to the one who bore the burden."

Then Laielohelohe dismissed her doubts; and Kaonohiokala took Laielohelohe and they took their pleasure together.

Three days after, Kaonohiokala returned to Kahakaekaea.

And after he had been some days absent, the pangs of love caught him fast, and changed his usual appearance.

Then on the fourth day of their separation, he told a lie to Laieikawai and said, "This was a strange night for me, I never slept, there was a drumming all night long."

Said Laieikawai, "What was it?"

Said Kaonohiokala, "Perhaps the people below are in trouble."

"Perhaps so," said Laieikawai. "Why not go down and see?"

And at his wife's mere suggestion, in less than no time Kaonohiokala was below in the companionship of Laielohelohe. But Laielohelohe never thought of harm; what was that to her mind!

When they met at the chief's wish, Laielohelohe did not love Kaonohiokala, for the princess did not wish to commit sin with the great chief from the heavens, but to satisfy her guardian's greed.

A no ka lohe mua ana o Kaonohiokala "na ka mea nana i malama" ia ia ka "hoohiki paa e ae aku." Nolaila, kii mua aku la oia ma o Kapukaihaoa la, e noi aku e ae mai i ko ke Alii makemake.

A nolaila hoi, hele mua aku la oia a olelo aku ia Kapukaihaoa, "Ua makemake wau e lawe ia Laielohelohe e pili me a'u i keia manawa, aole nae no ke kaili loa mai, aka, i mea e hoomama ae ai i ko'u naau kaumaha i ke kuko i kau milimili, no ka mea, ua noi mua aku wau i ua milimili la au i kuu makemake; aka, ua kuhikuhi mai kela nau e ae aku, a nolaila, kii mai nei wau ma ou la."

I aku o Kapukaihaoa, "E ka lani o na lani, ke ae aku nei wau ma kau noi e kuu Lani, he mea pono nou e komo aku oe me ka'u milimili; no ka mea, ua ike au i ko'u pomaikai ole no ka'u mea i luhi ai, ua upu aku hoi ko maua manao me ka mea nana i malama kau wahine (Laieikawai), o Kekalukaluokewa ke kane a ka'u hanai, ua pono no, aka, i keia noho aupuni ana, ua lilo ka pomaikai i na mea e ae, nolaila, ua nele wau. No ka mea hoi, ua haawi ae nei kela i na moku a pau i ou kaikuahine, koe hoi wau ka mea nana kana wahine i wahine ai, a nolaila e aho hoi ke ka i ka nele lua, a nau ka wahine a olua."

A pau keia mau kamailio a laua ma ke kaawale, hele aku la o Kapukaihaoa me ke Alii pu a hiki o Laielohelohe la.

I aku la, "E kuu luhi, eia ke kane, nohoia, he lani iluna he honua ilalo, keehi'a kulana a paa, a nana mai i ka mea nana i luhi."

Alaila he mea kanalua ole ia ia Laielohelohe; a lawe ae la o Kaonohiokala ia Laielohelohe, a hui oluolu iho la laua.

Ekolu mau la o laua ma ka laua mau hana, hoi aku la o Kaonohiokala i Kahakaekaea.

A mahope iho oia mau la kaawale, ua aaki paaia ke aloha wela i iuna o Kaonohiokala, a ano e kona mau helehelena.

Ia manawa, hoopuka aku la o Kaonohiokala i olelo hoopunipuni i mua o Laieikawai, oia ka ha o na la kaawale o laua, me ka i aku, "Haohao hoi keia po o'u, aole wau i moe iki, i ka hoopahupahu waleia no a ao wale."

I aku o Laieikawai, "Heaha la?"

I aku o Kaonohiokala, "Ua pono ole paha ka noho ana o lakou la o lalo."

"Ae paha," wahi a Laieikawai, "aole no la hoi e iho."

A no keia hua kena a kana wahine, he mea manawa ole noho ana i lalo nei o Kaonohiokala, a launa no me Laielohelohe. Aka, o Laielohelohe aole i loaa ia ia kona pilikia ma ka manao, heaha la ia mea i kona manao ana.

Ia laua e hui ana ma ka makemake o ke Alii kane, ia manawa, ua ike ole o Laielohelohe i kona aloha ia Kaonohiokala, no ka mea, aole no o ke Alii wahine makemake iki e hana i ka hewa me ke Alii nui o luna; aa hoi, mamuli o ka onou a kona mea nana i malama wale no ka hooko ana.

After perhaps ten days of these evil doings, Kaonohiokala returned above.

Then Laielohelohe's love for Kekalukaluokewa waxed and grew because she had fallen into sin with Kaonohiokala.

One day in the evening Laielohelohe said to Kapukaihaoa, "My good guard and protector, I am sorry for my sin with Kaonohiokala, and love grows within me for Kekalukaluokewa, my husband; good and happy has been our life together, and I sinned not by my own wish, but through your wish alone. What harm had you refused? I referred the matter to you because of your binding me not to keep companionship with anyone: I thought you would keep your oath; not so!"

Said Kapukaihaoa, "I allowed you to be another's because your husband gave me no gifts; for in my very face your husband's gifts were given to others; there I stood, then you were gone. Little he thought of me from whom he got his wife."

Said Laielohelohe to her foster father, "If that is why you have given me over to sin with Kaonohiokala, then you have done very wrong, for you know the rulers over the islands were not appointed by Kekalukaluokewa, but by Kaonohiokala; and therefore to-morrow I will go on board a double canoe and set sail to seek my husband."

That very evening she commanded her retainers, those who guarded the chief's canoe, to get the canoe ready to set sail to seek the husband.

And not wishing to meet Kaonohiokala, she hid inside the country people's houses where he would not come, lest Kaonohiokala should come again and sin with her against her wish; so she fled to the country people's houses, but he did not come until that night when she had left and was out at sea.

When she sailed, she came to Oahu and stayed in the country people's houses. So she journeyed until her meeting with Kekaluokewa.

About the time that Laielohelohe was come to Oahu, that next day Kaonohiokala came again to visit Laielohelohe; but on his arrival, no Laielohelohe at the chief's house; he did not question the guard for fear of his suspecting his sin with Laielohelohe. Now Laielohelohe had secretly told the guard of the chief's house why she was going. And failing in his desires he returned above.

Hookahi anahulu paha o ko laua hana ana i ka hewa, hoi aku la o Kaonohiokala iluna.

Ia manawa, ulu mai la a mahuahua ke aloha o Laielohelohe ia Kekalukaluokewa no kona haule ana i ka hewa me Kaonohiokala.

I kekahi la ma ke ahiahi, olelo aku la o Laielohelohe ia Kapukaihaoa, "E kuu kahu nana i malama maikai, i keia manawa, ua poino loa ia'u ka manao no Kaonohiokala iloko o na manawa o maua i hana iho nei i ka hewa, a ke hoomahuahua mai nei ke aloha o kuu kane (Kekalukaluokewa) ia'u, no ka mea, i ka noho iho nei no ka i ka pono me ke kane, me ko maua maikai, a lalau wale no i ka hewa, aole no ko'u makemake, no kou makemake wale no. Heaha no la hoi kou hewa ke hoole aku, i kuhikuhi aku hoi wau i kou ae ole no kou hoohiki ana, aole au e launa me kekahi mea e ae, kaiona he hoohiki paa kau, aole ka."

I aku o Kapukaihaoa, "I ae aku au e lilo oe i ka mea e, no kuu nele i ka haawina waiwai o ko kane; no ka mea, ma kuu maka ponoi nei no ka waiwai a ko kane i haawi ae ai, a owau no ke ku, nolaila, lilo oe, aole hoi au i manaoia ka mea nana ka wahine i wahine ai oia."

I aku o Laielohelohe i kona kahu nana i hanai, "Ina o kou kumu ia o ka haawi ana i kuu kino e hoohaumia me Kaonohiokala, alaila, ua hewa loa oe; no ka mea, ua ike oe, aole no Kekalukaluokewa i hoonoho na mea maluna o na aina; aka, na Kaonohiokala no, a nolaila, apopo e kau wau maluna o na waa a holo aku e imi i kuu kane."

I ke ahiahi iho, kena'e la oia i na aialo kane ona, na mea malama waa hoi o ke Alii, e hoomakaukau i na waa no ka holo aku e imi i ke kane.

A no ke kumu ole o kona manao ia Kaonohiokala, nolaila huna iho la oia ia ia makolo o na hale kuaaina hiki ole ia ia ke noho, no kona manao o hiki hou mai o Kaonohiokala, hana hou ia ka hewa me kona makemake ole, oia kona pee ma na hale kuaaina, aole nae oia (Kaonohiokala) i hiki mai a hiki i kona hala ana i ka moana ia po iho.

A hala o Laielohelohe i ka moana, a hiki ma Oahu, noho iho la oia ma na hale kuaaina. Pela oia i hele ai a hiki i ko laua halawai ana me Kekalukaluokewa.

Ia Laielohelohe paha i Oahu, a ma kekahi la ae, iho hou mai la o Kaonohiokala e launa hou me Laielohelohe; aka, i kona hiki ana mai, aole o Laielohelohe o ka hale Alii, aole no hoi oia i ninau mai i ka mea nana e malama ka hale Alii, no ka mea, ina e ninau oia, manaoia e hana ana i ka hewa me Laielohelohe; aka, ua hai malu aku nae o Laielohelohe i ke kiai hale Alii i ke kumu o kona hele ana. A no ka nele o ko ke Alii makemake, hoi aku la oia i luna.

The report of his lord's falling into sin had reached the ears of the chief through some of his retainers and he had heard also of Laielohelohe's displeasure.

Now the vagabond, Aiwohikupua, was one of the chief's retainers, he was the one who heard these things. And when he heard Laielohelohe's reason for setting sail to seek her husband, then he said to the palace guard, "If Kaonohiokala returns again, and asks for Laielohelohe, tell him she is ill, then he will not come back, for she would pollute Kaonohiokala and our parents; when the uncleanness is over, then the deeds of Venus may be done."

When Kaonohiokala came again and questioned the guard then he was told as Aiwohikupua had said, and he went back up again.

O keia haula ana nae a na'lii i ka hewa, ua nakulu aku la keia lohe i ke alo Alii, ma o na aialo wale no nae, a ua lohe puia no hoi ko Laielohelohe makemake ole.

Ia Aiwohikupa e kuewa ana ma ke alo Alii, oia nae kekahi i lohe i keia mau mea. A no ka lohe ana o Aiwohikupua i ko Laielohelohe kumu i holo ai e imi i ke kane; alaila i aku oia i ke kiai hale Alii, "Ina i hoi hou mai o Kaonohiokala, a i ninau mai ia Laielohelohe, i aku oe ua mai ia, alaila aole e hoi hou mai; no ka mea, he mea haumia loa ia ia Kaonohiokala, a me na makua o makou, aia no a pau ka haumia, alaila hana aku ma ka hana o ka hoku Venuka."

Ia iho hou ana mai o Kaonohiokala, ninau i ke kiai hale Alii, alaila haiia aku la e like me ka Aiwohikupua olelo, alaila hoi aku la oia i luna.

CHAPTER XXXIII

In Chapter XXXII of this story the reason was told why Laielohelohe went in search of her husband.

Now, she followed him from Kauai to Oahu and to Maui; she came to Lahaina, heard Kekalukaluokewa was in Hana, having returned from Hawaii.

She sailed by canoe and came to Honuaula; there they heard that Hinaikamalama was Kekalukaluokewa's wife; the Honuaula people did not know that this was his wife.

When Laielohelohe heard this news, they hurried forward at once and came to Kaupo and Kipahulu. There was substantiated the news they heard first at Honuaula, and there they beached the canoe at Kapohue, left it, went to Waiohonu and heard that Kekalukaluokewa and Hinaikamalama had gone to Kauwiki, and they came to Kauwiki; Kekalukaluokewa and his companion had gone on to Honokalani; many days they had been on the way.

On their arrival at Kauwiki, that afternoon, Laielohelohe asked a native of the place how much farther it was to Honokalani, where Kekalukaluokewa and Hinaikamalama were staying.

Said the native, "You can arrive by sundown."

They went on, accompanied by the natives, and at dusk reached Honokalani; there Laielohelohe sent the natives to see where the chiefs were staying.

The natives went and saw the chiefs drinking *awa*, and returned and told them.

Then Laielohelohe sent the natives again to go and see the chiefs, saying, "You go and find out where the chiefs sleep, then return to us."

And at her command, the natives went and found out where the chiefs slept, and returned and told Laielohelohe.

Then for the first time she told the natives that she was Kekalukaluokewa's married wife.

Before Laielohelohe's meeting with Kekalukaluokewa he had heard of her falling into sin with Kaonohiokala; he heard it from one of Kauakahialii's men, the one who became Aiwohikupua's chief counsellor; and, because of that man's hearing about Laielohelohe, he came there to tell Kekalukaluokewa.

When Laielohelohe and her companions came to the house where Kekalukaluokewa was staying, lo! they lay sleeping in the same place under one covering, drunk with *awa*.

MOKUNA XXXIII

Ua oleloia ma ka Mokuna XXXII o keia kaao ke kumu o ko Laielohelohe imi ana i kana kane ia Kekalukaluokewa.

Nolaila, imi aku la oia mai Kauai mai a Oahu, a Maui; i Lahaina keia, lohe aia o Kekalukaluokewa i Hana, ua hoi mai mai Hawaii mai.

Holo aku la oia ma na waa a pae ma Honuaula, ilaila lohe lakou o Hinaikamalama ka wahine a Kekalukaluokewa, aole nae i ike ko Honuaula poe o ka Kekalukaluokewa wahine keia.

A no ka lohe ana o Laielohelohe i keia mea, lalelale koke aku la lakou a hiki i Kaupo, a me Kipahulu. Alaila, hoomaopopoia mai la ka lohe mua o lakou i Honuaula, a mailaila aku lakou a kau na waa ma Kapohue, haalele lakou i na waa, hele aku la lakou a Waiohonu, lohe lakou ua hala o Kekalukaluokewa me Hinaikamalama i Kauwiki; a hiki lakou i Kauwiki, ua hala loa aku la o Kekalukaluokewa ma i Honokalani, he nui na la i hala ia lakou ma ia hele ana.

Ia hele ana a lakou a hiki i Kauwiki, ua ahiahi nae, ninau aku la o Laielohelohe i na kamaaina i ka loihi o kahi i koe a hiki i Honokalani, kahi a Kekalukaluokewa e noho ana me Hinaikamalama.

Olelo mai kamaaina, " Napoo ka la hiki."

A hele aku la lakou me ke kamaaina pu, a molehulehu hiki aku la lakou i Honokalani; alaila, hoouna aku la o Laielohelohe i ke kamaaina e hele aku e nana i ka noho ana o na'lii.

Hele aku la ke kamaaina, a ike aku i na'lii e inu awa ana, hoi mai la a hai mai la ia lakou nei.

Alaila, hoouna hou aku la no o Laielohelohe i ke kamaaina e hele hou e nana i na'lii, me ka i aku nae, " E hele oe e nana a ike i na'lii e hiamoe ana, alaila, hoi mai oe a hele pu aku kakou."

A no keia olelo a Laielohelohe, alaila, hele aku la ke kamaaina, a ike aku la, ua hiamoe na'lii, hoi aku la a olelo aku la ia Laielohelohe.

Ia manawa, akahi no a hai aku oia i ke kamaaina, o Kekalukaluokewa kana kane mare (hoao).

Mamua aku nae o ko Laielohelohe halawai ana me Kekalukaluokewa, ua lohe mua aku oia i ka haula ana o Laielohelohe i ka hewa me Kaonohiokala, i lohe no i kahi kahu o Kauakahialii, ka mea i lilo ai i Kuhina Nui ma ka aoao o Aiwohikupua, a no ka lohe ana o ua wahi kanaka nei i ka hewa ana o Laielohelohe, oia kana mea i hele mai ai e hai ia Kekalukaluokewa.

Ia Laielohelohe ma i hiki aku ai ma ka hale a Kekalukaluokewa e noho ana, aia hoi e hiamoe mai ana laua ma kahi hookahi, ua hoouhiia i ka aahu hookahi, e moe ana nae i ka ona a ka awa.

Laielohelohe entered and sat down at their heads, kissed him and wept quietly over him; but the fountain of her tears overflowed when she saw another woman sleeping by her husband, nor did they know this; for they were drunk with *awa*.

Then Laielohelohe did not stay her anger against Hinaikamalama. so she got between them, pushed Hinaikamalama away, took Kekalukaluokewa and embraced him, and wakened him.

Then Kekalukaluokewa started from his sleep and saw his wife; just then, Hinaikamalama waked suddenly from sleep and saw this strange woman with them; she ran away from them in a rage, not knowing this was Kekalukaluokewa's wife.

When Kekalukaluokewa saw the anger in Hinaikamalama's eyes as she went, then he said, "O Hinaikamalama, will you run to people with angry eyes? Do not take this woman for a stranger, she is my wedded wife." Then her rage left her and shame and fear took the place of rage.

When Kekalukaluokewa awoke from his drunken sleep and saw his wife Laielohelohe, they kissed as strangers meet.

Then he said to his wife, "Laielohelohe, I have heard about your falling into sin with our lord, Kaonohiokala, and now this is well for you and him, and well for me to rule under you two; for from him this honor comes, and life and death are with him; if I should object, he would kill me; therefore, whatever our lord wishes it is best for us to obey; it was not for my pleasure that I gave you up, but for fear of death."

Then Laielohelohe said to her husband, "Where are you, husband of my childhood? What you have heard is true, and it is true that I have fallen into sin with the lord of the land, not many times, only twice have we sinned; but, my husband, it was not I who consented to defile my body with our lord, but it was my guardian who permitted the sin; for on the day when you went away, that very day our lord asked me to defile myself; but I did not wish it, therefore I referred my refusal to him; but on his return from above he asked Kapukaihaoa, and so we met twice; and because I did not like it, I hid myself in the country people's houses, and for the same reason have I left the seat appointed me, and have sought you; and when I arrived, I found you with that woman. Therefore we are square; I have nothing to complain of you, you have nothing to complain of me; therefore, leave this woman this very night."

A komo aku la o Laielohelohe, a noho iho la ma ke poo o laua (Kekalukaluokewa ma), honi iho la i ka ihu, a uwe malu iho la iloko ona; aka, ua hoohaniniia na mapuna waimaka o Laielohelohe no ka ike ana iho he wahine e ka kana kane, aole nae e hiki ia laua ke ike ae i keia, no ka mea, ua lumilumiia laua e ka ona a ka awa.

Oia hoi, aole e hiki ia Laielohelohe ke hoomanawanui i kona ukiuki ia Hinaikamalama; nolaila, komo aku la oia mawaena o laua, a pale aku la ia Hinaikamalama, hoohuli mai la ia Kekalukaluokewa, a apo aku la i kana kane, a hoala aku la.

Ia manawa, puoho ae la o Kekalukaluokewa a ike iho la o kana wahine; ia wa, hikilele mai la o Hinaikamalama mai ka hiamoe mai, a ike iho la he wahine e keia me lauá, holo aku la oia mai o laua nei aku, me ka huhu nui, me ka manao hoi aole keia o ka Kekalukaluokewa wahine.

A ike aku la o Kekalukaluokewa ia Hinaikamalama e hele ana me ka maka kukona, alaila, i aku la, "E Hinaikamalama, e holo ana oe i ke aha, me kou maka inaina, mai kuhi oe i keia wahine he wahine e, o ka'u wahine mare (hoao) no keia." Ia manawa, hookaawaleia ae la kona huhu mai ona aku, a paniia iho la ka hilahila a me ka maka'u ma ka hakahaka o ka huhu.

I ka wa nae i ala ae ai o Kekalukaluokewa mai ka hiamoe ona awa ae, a ike mai la i ka wahine, ia Laielohelohe, honi iho la ma ke ano mau o ka hiki malihini ana.

Alaila, i mai la oia i kana wahine, "E Laielohelohe, ua lohe iho nei wau nou, ua haule oe i ka hewa me ka Haku o kaua (Kaonohiokala), a nolaila, ua pono aku la no oe me ia, a ua pono no hoi wau ke noho aku malalo o olua, no ka mea, nona mai keia noho hanohano ana a aia no hoi ia ia ka make a me ke ola; Kamailio aku paha auanei wau, o ka make mai kai ala; nolaila, ma kahi a ka Haku o kaua e manao ai, pono no ke hooko aku, aole nae no ko'u makemake ka haawi aku ia oe, aka, no ka maka'u i ka make."

Alaila, i aku la o Laielohelahe i kana kane, "Auhea oe, kuu kane o ka wa heu ole, ua pololei kou lohe, a he oiaio, ua haule wau i ka hewa me ua Haku la o ka aina, aole nae i mahuahua, elua wale no a maua hana ana i ka hewa; aka, e kuu kane, aole na'u i ae e haawi ia'u e hoohaumia i kuu kino me ua Haku la o kaua; aka, na kuu mea nana i malama ia'u i ae e hana wau i ka hewa; no ka mea, i ka la a oukou i hele mai ai, oia no ka la a ua Haku la o kaua i noe mai ai ia'u e hoohaumia ia maua; aka, no ko'u makemake ole, nolaila, ua kuhikuhi aku wau i ko'u ae ole ia ia; aka, i ka hoi ana iluna a hoi hou mai, nonoi ae la kela ia Kapukaihaoa, a nolaila, ua launa kino maua elua manawa, a no ko'u makemake ole, ua huna wau ia'u iho ma na hale kuaaina, a no ia mea no hoi, ua haalele wau i kahi au i hoonoho ai, a ua imi mai nei wau ia oe; a i ko'u hiki ana mai nei hoi, loaa iho nei oe ia'u me kela wahine. A nolaila, ua pai wale kaua, aole au hana no'u, aole hoi a'u hana aku ia oe; nolaila, ma keia po e hookaawale oe i kela wahine."

Now his wife's words seemed right to her husband; but at Laielohelohe's last request to separate them from their sinful companionship, then was kindled the fire of Hinaikamalama's hot love for Kekalukaluokewa.

Hinaikamalama returned home to Haneoo to live; every day that Hinaikamalama stayed at her chief-house, she was wont to sit at the door of the house and turn her face to Kauwiki, for the hot love that wrapped her about.

One day, as the princess sought to ease the love she bore to Kekalukaluokewa, she climbed Kaiwiopele with her attendants, and sat there with her face turned toward Kauwiki, facing Kahalaoaka, and as the clouds rested there right above Honokalani then the heart of the princess was benumbed with love for her lover; then she chanted a little song, as follows:

Like a gathering cloud love settles upon me,
Thick darkness wraps my heart.
A stranger perhaps at the door of the house,
My eyes dance.
It may be they weep, alas!
I shall be weeping for you.
As flies the sea spray of Hanualele,
Right over the heights of Honokalani.
My high one! So it is I feel.

After this song she wept, and seeing her weep, her attendants wept with her.

They sat there until evening, then they returned to the house; her parents and her attendants commanded her to eat, but she had no appetite for food because of her love.

It was the same with Kekalukaluokewa, for when Hinaikamalama left Kekalukaluokewa that night, when Laielohelohe came, the chief was not happy, but he endured it for some days after their separation.

And on the day when Hinaikamalama went up on Kaiwiopele, that same night, he went to Hinaikamalama without Laielohelohe's knowledge, for she was asleep.

While Hinaikamalama lay awake, sleepless for love, entered Kekalukaluokewa, without the knowledge of anyone in the chief's house.

When Kekalukaluokewa came, he went right to the place where the princess slept, took the woman by the head and wakened her.

Then Hinaikamalama's heart leaped with the hope it was her lover; now when she seized him it was in truth the one she had hoped for. Then she called out to the attendants to light the lamps, and at dawn Kekalukaluokewa returned to his true wife, Laielohelohe.

A no keia mea, ua pono ka olelo a ka wahine imua o kana kane; aka, ma keia olelo hope a Laielohelohe, ia manawa, ua ho-aia ke ahi enaena o ke aloha wela o Hinaikamalama no Kekalukaluokewa, no ka mea, e kaawale ana laua mai ko laua launa hewa ana.

Hoi aku la o Hinaikamalama i Haneoo, a noho iho la ma kona hale mau; i kela la keia la o Hinaikamalama ma kona Hale Alii, he mea mau ia ia ka noho ma ka puka o ka hale, a huli ke alo i Kauwiki, no ka mea, ua hoopuniia oia e ke aloha wela.

I kekahi la, i ke Alii wahine e hoonana ana i kona aloha ia Kekalukaluokewa, pii ae la oia a me kona mau kahu iluna o Kaiwiopele, a noho iho la malaila, huli aku la ke alo i Kauwiki, nana aku la ia Kahalaoaka, a o ke kau mai a ke ao iluna pono o Honokalani, ia manawa, he mea e ka maeele o ke Alii wahine i ke aloha no kana ipo; alaila, oli ae la oia he wahi mele penei:

"Me he ao puapuaa la ke aloha e kau nei,
Ka uhi paapu poele i kuu manawa,
He malihini puka paha ko ka hale,
Ke hulahula nei kuu maka.
He maka uwe paha—e. Oia—e.
E uwe aku ana no wau ia oe,
I ka lele ae a ke ehukai o Hanualele,
Uhi pono ae la iuka o Honokalani.
Kuu Lani—e. Oia—e."

A pau kana oli ana, uwe iho la oia, a nana i uwe, uwe pu me na kahu ona.

Noho iho la lakou ma ia la a ahiahi, hoi aku la i ka hale, kena mai la na makua a me na kahu e ai, aka, aole loaa ia ia ka ono o ka ai, no ka mea, ua pouli i ke aloha.

A pela no hoi o Kekalukaluokewa, no ka mea, ia Hinaikamalama i haalele aku ai ia Kekalukaluokewa i ka po a Laielohelohe i hiki mai ai, ua pono ole ka manao o ke Alii kane; a nolaila, ua hoomanawanui oia i kekahi mau la mahope mai o ko laua kaawale ana.

A ma kela la i Hinaikamalama i pii ai iluna o Kaiwiopele, a ma ia po iho, hiki oia i o Hinaikamalama la, me ka ike ole o Laielohelohe, no ka mea, ua hiamoe oia.

Ia Hinaikamalama no e ala ana, e hiaa ana no kona aloha, puka ana o Kekalukaluokewa, me ka ike ole oloko o ka Hale Alii ia ianei.

Ia Kekalukaluokewa i hiki aku ai, pololei aku la no oia a ma kahi a ke Alii wahine e hiamoe ana, lalau aku la i ka wahine ma ke poo, a hoala aku la.

Ia manawa, ua hooleleia ka oili o Hinaikamalama me ka manaolana no o kana ipo; aka, i ka lalau ana ae, aia nae o kana mea i manao ai. Ia manawa, kahea ae la oia i na kahu e ho-a ke kukui, a ma ka wanaao, hoi aku la o Kekalukaluokewa me kana hanaukama (Laielohelohe).

After that, Kekalukaluokewa went to Hinaikamalama every night without being seen; ten whole days passed that the two did evil together without the wife knowing it; for in order to carry out her husband's desire Laielohelohe's senses were darkened by the effects of *awa*.

One day one of the native-born women of the place felt pity for Laielohelohe, therefore the woman went to visit the princess.

While Kekalukaluokewa was in the fiber-combing house with the men, the woman visited with Laielohelohe, and she said mysteriously, "How is your husband? Does he not struggle and groan sometimes for the woman?"

Said Laielohelohe, "No; all is well with us."

Said the woman again, "It may be he is deceiving you."

"Perhaps so," answered Laielohelohe, "but so far as I see we are living very happily."

Then the woman told her plainly, "Where are you? Our garden patch is right on the edge of the road; my husband gets up to dig in our garden. As he was digging, Kekalukaluokewa came along from Haneoo; my husband thought at once he had been with Hinaikamalama; my husband returned and told me, but I was not sure. On the next night, at moonrise, I got up with my husband, and we went to fish for red fish in the sea at Haneoo; as we came to the edge of the gulch, we saw some one appear above the rise we had just left; then we turned aside and hid; it was Kekalukaluokewa coming; then we followed his footsteps until we came close to Hinaikamalama's house; here Kekalukaluokewa entered. After we had fished and returned to the place where we met him first, we met him going back, and we did not speak to him nor he to us; that is all, and this day Hinaikamalama's own guard told me—my husband's sister she is—ten days the chiefs have been together; that is my secret; and therefore my husband and I took pity on you and I came to tell you."

Ma ia manawa mai, he mea mau ia Kekalukaluokewa ka hele pinepine i o Hinaikamalama i kela po keia po me kona ike oleia: a hala he anahulu okoa o ko Kekalukaluokewa hoomau ana e hana hewa me Hinaikamalama me ka ike ole o kana wahine; no ka mea, ua uhi paapuia ko Laielohelohe ike e ka ona awa mau, mamuli o ka makemake o kana kane.

I kekahi la, kupu ka manao aloha i kekahi wahine kamaaina no Laielohelohe; noalila, hele mai la ua kamaaina wahine nei e launa me ke Alii wahine.

Ia Kekalukaluokewa me na kanaka ma ka hale kahi-olona, ia manawa i launa ai ka wahine kamaaina me Laielohelohe, me ka i aku ma kana olelo hoohuahualau, "Pehea ko Alii kane? Aole anei he uilani, a kani uhu mai i kekahi manawa no ka wahine?"

I aku la o Laielohelohe, "Aole, he maikai loa maua e noho nei."

Olelo hou ke kamaaina, "Malia paha he hookamani."

"Ae paha," wahi a Laielohelohe, "aka, i ka'u ike aku a maua e noho nei, he oluolu ko maua noho ana."

Ia manawa, olelo maopopo aku la ke kamaaina me ka i aku, "Auhea oe? O ka maua mahinaai aia ma kapa alanui ponoi; i ka wanaao, ala aku la ka'u kane i ka mahiai ma ua mahinaai nei a maua, i kuu kane nae e mahiai ana, hoi mai ana no o Kekalukaluokewa mai Haneoo mai, manao koke ae la no kuu kane me Hinaikamalama no, hoi ae kuu kane a olelo ia'u, aole nae wau i hoomaopopo. A ma ia po mai, i ka puka'na mahina, ala ae la wau me ka'u kane, a iho aku la i ka paeaea aweoweo ma ke kai o Haneoo; ia maua e hele ana, a hiki i ke alu kahawai, nana aku la maua e hoea mai ana keia mea maluna o ke ahua i hala hope ia maua; ia manawa, alu ae la maua e pee ana, aia nae o Kekalukaluokewa keia e hele nei, alaila, ukali aku la maua ma ko iala mau kapuai, a hiki maua ma kahi kokoke i ka hale o Hinaikamalama, aia nae ua komo aku no o Kekalukaluokewa; ia maua i ka lawai-a, a hoi mai maua a ma kahi no a makou i halawai mua ai, loaa iho la maua ia Kekalukaluokewa e hele ana, aole ana olelo ia aole hoi a maua olelo ia ia. Pau ia; i keia la hoi, olelo ponoi mai la ke kahu o Hinaikamalama ia'u, he kaikuahine no kuu kane, anahulu ae nei ka launa ana o na'lii, na'u nae i hoohuahualau aku; a nolaila, hu mai ko'u aloha me ka'u kane ia oe, hele mai nei wau e hai aku ia oe."

CHAPTER XXXIV

And at the woman's words, the princess's mind was moved; not at once did she show her rage; but she waited but to make sure. She said to the woman, "No wonder my husband forces me to drink *awa* so that when I am asleep under the influence of the *awa*, he can go; but to-night I will follow him."

That night Kekalukaluokewa again gave her the *awa*, then she obeyed him, but after she had drunk it all, she went outside the house immediately and threw it up; and afterwards her husband did not know of his wife's guile, and she returned to the house, and Laielohelohe lay down and pretended to sleep.

When Kekalukaluokewa thought that his wife was fast asleep under the effects of the *awa*, then he started to make his usual visit to Hinaikamalama.

When Laielohelohe saw that he had left her, she arose and followed Kekalukaluokewa without being seen.

Thus following, lo! she found her husband with Hinaikamalama.

Then Laielohelohe said to Kekalukaluokewa, when she came to Hinaikamalama's house where they were sleeping, "My husband, you have deceived me; no wonder you compelled me to drink *awa*, you had something to do; now I have found you two, I tell you it is not right to endure this any longer. We had best return to Kauai; we must go at once."

Her husband saw that the princess was right; they arose and returned to Honokalani and next day the canoes were hastily prepared to fulfill Laielohelohe's demand, thinking to sail that night; but they did not, for Kekalukaluokewa pretended to be ill, and they postponed going that night. The next day he did the same thing again, so Laielohelohe gave up her love for her husband and returned to Kauai with her canoe, without thinking again of Kekalukaluokewa.

The next day after Laielohelohe reached Kauai after leaving her husband, Kaonohiokala arrived again from Kahakaekaea, and met with Laielohelohe.

MOKUNA XXXIV

A no keia olelo a ka wahine kamaaina, alaila, ua ano e ko ke Alii wahine manao, aole nae oia i wikiwiki i ka huhu; aka, i mea e maopopo lea ai ia ia, hoomanawanui no o Laielohelohe. I aku nae oia i ke kamaaina, "Malia i hookina ai kun kane ia'u i ka inu awa, ia'u paha e moe ana i ka ona awa, hele kela; aka, ma keia po, e ukali ana wau ia ia."

Ia po iho, hoomaka hou o Kekalukaluokewa e haawi i ka awa, alaila, hooko aku la no kana wahine; aka, mahope o ka pau ana o ka inu awa ana, puka koke aku la o Laielohelohe iwaho o ka hale, a hoolualuai aku la, a pau loa ka awa i ka luaiia, aole nae i ike mai kana kane i keia hana maalea a kana wahine; a i ka hoi ana aku i ka hale, haawi mua iho la ua o Laielohelohe ia ia i ka hiamoe nui ma kona ano maalea.

A ike mai la o Kekalukaluokewa, he hiamoe io ko kana wahine no ka ona awa; ia manawa hoomaka hou ke kane i kana hana mau, a hele aku la i o Hinaikamalama la.

A ike o Laielohelohe, ua hala aku la kela, ala ae la oia, a ukali aku la ia Kekalukaluokewa me kona ike oleia.

Ia ukali ana o Laielohelohe, aia hoi ua loaa pono aku la kana kane ia ia e hana ana i ka hewa me Hinaikamalama.

Ia manawa, olelo aku o Laielohelohe ia Kekalukaluokewa, oiai aia ma ko Hinaikamalama wahi moe laua, "E kuu kane, ua puni wau ia oe, malia oe e hookina nei ia'u i ka awa, he hana ka kau, a nolaila, ua loaa maopopo ae nei olua ia'u, nolaila, ke olelo nei wau ia oe, aole e pono ia kaua ke hoomanawanui i ka noho ana maanei, e pono ia kaua ke hoi i Kauai, a nolaila, e hoi kaua ano."

Ike mai la kana kane i ka maikai o ka manao o ke Alii wahine, ku ae la laua a hoi aku la i Honokalani. A ma ia ao ana ae, hoomakaukau koke na waa no ka hooko i ka olelo a Laielohelohe, me ka manao ia po iho e holo ai, aole nae i holo, no ka mea, ua hoomaimai ae la o Kekalukaluokewa, a nolaila, ua hala ia po; a i kekahi po iho, hana hou no o Kekalukaluokewa i kana hana, a no ia mea, ua haalele o Laielohelohe i kona aloha i kana kane, a hoi aku la i Kauai ma kona mau waa, me kona manao hou ole aku ia Kekalukaluokewa.

Ia Laielohelohe ma Kauai mahope iho o kona haalele ana i kana kane; i kekahi la, hiki hou mai o Kaonohiokala mai Kahakaekaea mai, a halawai iho la me Laielohelohe.

Four months passed of their amorous meetings; this long absence of Kaonohiokala's seemed strange to Laieikawai, he had been away four months; and as Laieikawai wondered at the long absence, Kaonohiokala returned.

Laieikawai asked, "Why were you gone four months? You have not done so before."

Said Kaonohiokala, "Laielohelohe has had trouble with her husband; Kekalukaluokewa has taken a stranger to wife, and this is why I was so long away."

Then Laieikawai said to her husband, "Get your wife and bring her up here and let us live together."

Therefore, Kaonohiokala left Laieikawai and went away, as Laieikawai thought, to carry out her command. Not so!

On this journey Kaonohiokala stayed away a year; now Laieikawai did not think her husband's long stay strange, she laid it to Laielohelohe's troubles with Kekalukaluokewa.

Then she longed to see how it was with her sister, so Laieikawai went to her father-in-law and asked, "How can I see how it is with my sister, for I have heard from my husband and high one that Laielohelohe is having trouble with Kekalukaluokewa, and so I have sent Kaonohiokala to fetch the woman and return hither; but he has not come back, and it is a year since he went, so give me power to see to that distant place to know how it is with my relatives."

Then said Moanalihaikawaokele, her father-in-law, "Go home and look for your mother-in-law; if she is asleep, then go into the taboo temple; if you see a gourd plaited with straw and feathers mounted on the edge of the cover, that is the gourd. Do not be afraid of the great birds that stand on either side of the gourd, they are not real birds, only wooden birds; they are plaited with straw and inwrought with feathers. And when you come to where the gourd is standing take off the cover, then put your head into the mouth of the gourd and call out the name of the gourd, 'Laukapalili, Trembling Leaf, give me wisdom.' Then you shall see your sister and all that is happening below. Only when you call do not call in a loud voice; it might resound; your mother-in-law, Laukieleula, might hear, the one who guards the gourd of wisdom."

Laukieleula was wont to watch the gourd of wisdom at night, and by day she slept.

A hala cha malama o ko laua hui kalohe ana; he mea haohao nae ia Laieikawai keia hele loihi o Kaonohiokala, no ka mea, eha malama ka loihi o ka nalo ana. A mahope oia manawa haohao o Laieikawai, hoi aku la o Kaonohiokala iluna.

Ninau mai la nae o Laieikawai, "Pehea keia hele loihi ou aha malama, no ka mea, aole oe pela e hele nei."

I mai la o Kaonohiokala, "Ua hewa ko Laielohelohe ma noho ana me kana kane, ua lilo o Kekalukaluokewa i ka wahine e, a oia ka'u mea i noho loihi ai."

A no keia mea, olelo aku o Laieikawai i kana kane, "E kii oe i ko wahine a hoihoi mai e noho pu kakou."

Ia manawa no a laua e kamailio ana no keia mau mea, haalele aku la o Kaonohiokala ia Laieikawai, a iho mai la, me ka manao o Laieikawai e kii ana mamuli o kana kauoha, aole ka!

I keia hele ana o Kaonohiokala, hookahi makahiki; ia manawa, aole o kanamai o ka haohao o Laieikawai no ka hele loihi o kana kane. Ua manao ae o Laieikawai i ke kumu o keia hele loihi, ua pono ole la o Laielohelohe me Kekalukaluokewa.

A no keia mea, ake nui ae la oia e ike i ka pono o kona kaikaina, ia wa, hele aku la o Laieikawai imua o kona makuahonowaikane, me ka ninau aku, "Pehea la wau e ike ai i ka pono o ko'u kaikaina? No ka mea, ua olelo mai nei kuu kane Lani, ua hewa ka noho ana o Laielohelohe me Kekalukaluokewa, a no ia mea, ua hoouna aku nei wau ia Kaonohiokala e kii aku i ka wahine a hoi mai; aka, i ka hele ana aku nei, aole i hoi mai; o ka pau keia o ka makehiki o ka hele ana, aole i hoi mai, nolaila, e haawi mai oe i ike no'u, i ike hiki ke ike aku ma kahi mamao, i ike au i ka pono o ko'u hoahanau."

A no keia mea, olelo mai o Moanalihaikawaokele, kona makuahonowaikane, "E hoi oe a ma ko olua wahi, e nana aku oe i ko makuahonowaiwahine, ina ua hiamoe, alaila, e hele aku oe a komo iloko o ka heiau kapu, ina e ike aku oe i ka ipu ua ulanaia i ke ie, a ua hakuia ka hulu ma ka lihilihi o ke poi oia ua ipu la. O na manu nui e ku ana ma na aoao o ua ipu la, mai maka'u oe, aole ia he manu maoli, he mau manu laau ia, ua ulanaia i ke i-e a hanaia i ka hulu. A i kou hiki ana i kahi o ua ipu la e ku ana, wehe ae oe i ke poi, alaila, hookomo iho oe i ko poo i ka waha o ua ipu la, alaila, kahea iho oe ma ka inoa o ua ipu la, 'E Laukapalili—e, Homai i he ike.' Alaila loaa ia oe ka ike, e hiki ia oe ke ike aku i kou kaikaina a me na mea a pau o lalo. Eia nae, i kou kahea ana, mai kahea oe me ka leo nui, o kani auanei, lohe mai ko makuahonowaiwahine o Laukieleula, ka mea nana e malama i ua ipu ike la."

He mea mau nae ia Laukeileula, ma ka po oia e ala ai e malama i ua ipu la o ka ike, a ma ke ao, he hiamoe.

Very early next morning, at the time when the sun's warmth began to spread over the earth, she went to spy out Laukieleula; she was just asleep.

When she saw she was asleep Laieikawai did as Moanalihaikawaokele had directed, and she went as he had instructed her.

When she came to the gourd, the one called "the gourd of wisdom," she lifted the cover from the gourd and bent her head to the mouth of the gourd, and she called the name of the gourd, then she began to see all that was happening at a distance.

At noon Laieikawai's eyes glanced downward, lo! Kaonohiokala sinned with Laielohelohe.

Then Laieikawai went and told Moanalihaikawaokele about it, saying, "I have employed the power you gave me, but while I was looking my high lord sinned; he did evil with my sister; for the first time I understand why his business takes him so long down below."

Then Moanalihaikawaokele's wrath was kindled, and Laukieleula heard it also, and her parents-in-law went to the gourd—lo! they plainly saw the sin committed as Laieikawai had said.

That day they all came together, Laieikawai and her parents-in-law, to see what to do about Kaonohiokala, and they came to their decision.

Then the pathway was let down from Kahakaekaea and dropped before Kaonohiokala; then Kaonohiokala's heart beat with fear, because the road dropped before him; not for long was Kaonohiokala left to wonder.

Then the air was darkened and it was filled with the cry of wailing spirits and the voice of lamentation—"The divine one has fallen! The divine one has fallen!!" And when the darkness was over, lo! Moanalihaikawaokele and Laukieleula and Laieikawai sat above the rainbow pathway.

And Moanalihaikawaokele said to Kaonohiokala, "You have sinned, O Kaonohiokala, for you have defiled yourself and, therefore, you shall no longer have a place to dwell within Kahakaekaea, and the penalty you shall pay, to become a fearsome thing on the highway and at the doors of houses, and your name is Lapu, Vanity, and for your food you shall eat moths; and thus shall you live and your posterity."

Then was the pathway taken from him through his father's supernatural might. Then they returned to Kahakaekaea.

In this story it is told how Kaonohiokala was the first ghost on these islands, and from his day to this, the ghosts wander from place to place, and they resemble evil spirits in their nature.[76]

I kekahi kakahiaka, i ka wa e hoomaka mai ai ka mehana o ka La maluna o ka aina, hele aku la oia e makai ia Laukieleula, aia nae e hiamoe ana.

A ike iho la kela ua hiamoe, hooko ae la o Laieikawai i ke kauoha a Moanalihaikawaokele, a hele aku la oia e like me ka mea i aoaoia mai ia ia.

A hiki keia makahi o ka ipu, ka mea i kapaia, "KAIPUOKAIKE," wehe ae la keia i ke poi o ka ipu, a kupou iho la kona poo ma ka waha o ua ipu nei, a kahea iho la ma ka inoa o ua ipu nei, ia wa ka hoomaka ana e ike i na mea a pau i hanaia ma kahi mamao.

Ia awakea, leha ae la na maka o Laieikawai ilalo nei, aia hoi, ua hana o Kaonohiokala i ka hewa me Laielohelohe.

Iloko o keia manawa, hele aku la o Laieikawai a hai aku la ia Moanalihaikawaokele, no keia mau mea, me ka olelo aku, "Ua loaa ia'u ka ike mai a oe mai. Aka, i kuu nana ana aku nei, aia nae ua hewa ka Haku Lani o'u, ua hanaia kekahi hewa me kuu kaikaina, akahi no a maopopo ia'u na kumu a me ke kuleana o kona noho loihi ana ilalo."

A no keia mea, he mea e ka inaina o Moanalihaikawaokele, a lohe pu ae la o Laukieleula, hele aku la kona mau makuahonowai i kahi o ka ipu ike, aia hoi, ike lea aku la laua e hana ana i ka hewa, e like me ka Laieikawai mau olelo.

I kekahi la ae, akoakoa ae la lakou a pau, o Laieikawai me na makuahonowai, e hele e ike i ka pono o Kaonohiokala, a hooholo ae la lakou ia mea.

Ia manawa, kuuia aku la ke alanui mai Kakahaekaea aku a ku imua o Kaonohiokala, ia wa, ua lele koke ka oili o Kaonohiokala, no ke alanui i kuuia mai imua ona. Aole nae i liuliu mahope iho o ko Kaonohiokala haohao ana.

Ia manawa, ua hoopouliia ka lewa, a hoopihaia i na leo wawalo o ka hanehane, me ka leo uwe, "Ua haule ka Lani! Ua haule ka Lani!!" A i ka pau ana ae o ka pouli ma ka lewa, aia hoi e kau mai ana o Moanalihaikawaokele me Laukieleula a me Laieikawai, iluna o ke alanui anuenue.

A olelo mai la o Moanalihaikawaokele imua o Kaonohiokala, "Ua hewa kau hana, e Kaonohiokala—e, no ka mea, ua haumia loa oe, a nolaila, aole e loaa hou ia oe he wahi noho iloko o Kahakaekaea, a o kou uku hoopai, e lilo ana oe i mea e hoomaka'uka'uia'i ma na alanui, a ma ka puka o na hale, a o kou inoa, he *Lapu*, a o kau mea e ai ai, o na pulelehua, a malaila kou kuleana a mau i kau pua."

Ia manawa, kailiia aku la ke alanui mai ona aku la, mamuli o ka mana o kona makuakane. A pau keia mau mea, hoi aku la lakou i Kahakaekaea.

(Ua oleloia ma keia Kaao, o Kaonohiokala ka *lapu* mua makeia mau moku, a ma ona la na *lapu* e auwana nei i keia mau la, ma ka hoohalike ana i ke ano o ka *lapu*, he *uhane ino*.)

On the way back after Kaonohiokala's punishment, they encountered Kahalaomapuana in Kealohilani, and for the first time discovered she was there.

And at this discovery, Kahalaomapuana told the story of her dismissal, as we saw in Chapter XXVII of this story, and at the end Kahalaomapuana was taken to fill Kaonohiokala's place.

At Kahakaekaea, sometimes Laieikawai longed for Laielohelohe, but she could do nothing; often she wept for her sister, and her parents-in-law thought it strange to see Laieikawai's eyes looking as if she had wept.

Moanalihaikawaokele asked the reason for this; then she told him she wept for her sister.

Said Moanalihaikawaokele, "Your sister can not live here with us, for she is defiled with Kaonohiokala; but if you want your sister, then you go and fill Kekalukaluokewa's place." Now Laieikawai readily assented to this plan.

And on the day when Laieikawai was let down, Moanalihaikawaokele said, "Return to your sister and live virgin until your death, and from this time forth your name shall be no longer called Laieikawai, but your name shall be 'The Woman of the Twilight,' and by this name shall all your kin bow down to you and you shall be like a god to them."

And after this command, Moanalihaikawaokele took her, and both together mounted upon the pathway and returned below.

Then, Moanalihaikawaokele said all these things told above, and when he had ended he returned to the heavens and dwelt in the taboo house on the borders of Tahiti.

Then, The Woman of the Twilight placed the government upon the seer; so did Laieikawai, the one called The Woman of the Twilight, and she lived as a god, and to her the seer bowed down and her kindred, according to Moanalihaikawaokele's word to her. And so Laieikawai lived until her death.

And from that time to this she is still worshiped as The Woman of the Twilight.

(THE END)

Ia lakou i hoi ai iluna, mahope iho o ka pau ana o ko Kaonohiokala ola, halawai aku la lakou me Kahalaomapuana iloko o Kealohilani, akahi no a lohe lakou aia oia malaila.

A ma keia halawai ana o lakou, hai aku la o Kahalaomapuana i ka moolelo o kona hoihoiia'na e like me ka kakou ike ana ma ka Mokuna XXVII o keia kaao, a pau keia mau mea, laweia'ku la o Kahalaomapuana e pani ma ka hakahaka o Kaonohiokala.

Ia lakou ma Kahakaekaea, i kekahi manawa, nui mai la ke aloha o Laiekawai ia Laielohelohe, aka, aole e hiki ma kona manao, he mea mau nae ia Laieikawai ka uwe pinepine no kona kaikaina, a he mea haohao no hoi i kona mau makuahonowai ka ike aku i ko Laieikawai mau maka, ua ano maka uwe.

Ninau aku nae o Moanalihaikawaokele i ke kumu o keia mea, alaila, hai aku la oia, he maka uwe kona no kona kaikaina.

I mai nae o Moanalihaikawaokele, "Aole e aeia kou kaikaina e noho pu me kakou, no ka mea, ua haumia oia ia Kaonohiokala; aka, ina he manao kou i ko kaikaina, alaila, e hoi oe a e pani ma ka hakahaka o Kekalukaluokewa." Aka, ua ae koke ae la o Laieikawai i keia mau mea.

A ma ka la o Laieikawai i hookuuia mai ai, olelo mai la o Moanalihaikawaokele, "E hoi oe a me kou kaikaina, e noho malu oe a hiki i kou manawa e make ai, a mai keia la aku, aole e kapaia kou inoa o Laieikawai; aka, o kou inoa mau o KAWAHINEOKALIULA, a ma ia inoa ou e kukuli aku ai kou hanauna ia oe, a o oe no ke akua o kou mau hanauna."

A pau keia kauoha, lawe ae la o Moanalihaikawaokele a kau aku la iluna o ke alanui, a kau pu aku la me Moanalihaikawaokele, a kuuia mai la ilalo nei.

Ia manawa, hai aku la o Moanalihaikawaokele i na mea a pau e like me ka mea i oleloia maluna, a pau ia, hoi aku la o Moanalihaikawaokele iluna, a noho ma ka pea kapu o kukulu o Tahiti.

Ia manawa, hooili aku la o Kawahineokaliula i ke aupunu i ka Makaula, o Laieikawai hoi ka mea i kapaia o Kawahineokaliula, ua noho oia ma kona ano akua, a ma ona la i kukuli aku ai ka Makaula, a me kona hanauna e like me ka olelo a Moanalihaikawaokele ia ia. A ma ia ano no o Laieikawai i noho ai a hiki i kona make ana.

A mai ia manawa mai a hiki i keia mau la, ke hoomanaia nei no e kekahi poe ma ka inoa o Kawahineokaliula (Laieikawai).

(HOPENA)

NOTES ON THE TEXT

Chapter I

[1] Haleole uses the foreign form for wife, *wahine mare*, literally "married woman," a relation which in Hawaiian is represented by the verb *hoao*. A temporary affair of the kind is expressed in Waka's advice to her granddaughter, "*O ke kane ia moeia*," literally, "the man this to be slept with" (p. 413).

[2] The chief's vow, *olelo paa*, or "fixed word," to slay all his daughters, would not be regarded as savage by a Polynesian audience, among whom infanticide was commonly practiced. In the early years of the mission on Hawaii, Dibble estimated that two-thirds of the children born perished at the hands of their parents. They were at the slightest provocation strangled or burned alive, often within the house. The powerful Areois society of Tahiti bound its members to slay every child born to them. The chief's preference for a son, however, is not so common, girls being prized as the means to alliances of rank. It is an interesting fact that in the last census the proportion of male and female full-blooded Hawaiians was about equal.

[3] The phrase *nalo no hoi na wahi huna*, which means literally "conceal the secret parts," has a significance akin to the Hebrew rendering "to cover his nakedness," and probably refers to the duty of a favorite to see that no enemy after death does insult to his patron's body. So the bodies of ancient chiefs are sewed into a kind of bag of fine woven coconut work, preserving the shape of the head and bust, or embalmed and wrapped in many folds of native cloth and hidden away in natural tombs, the secret of whose entrance is intrusted to only one or two followers, whose superstitious dread prevents their revealing the secret, even when offered large bribes. These bodies, if worshiped, may be repossessed by the spirit and act as supernatural guardians of the house. See page 494, where the Kauai chief sets out on his wedding embassy with "the embalmed bodies of his ancestors." Compare, for the service itself, Waka's wish that the Kauai chief might be the one to hide her bones (p. 512), the prayer of Aiwohikupua's seer (p. 396) that his master might, in return for his lifelong service, "bury his bones"—*e kalua keai mau iwi*," and his request of Laieikawai (p. 546), that she would "leave this trust to your descendants unto the last generation."

[4] Prenatal infanticide, *omilomilo*, was practiced in various forms throughout Polynesia even in such communities as rejected infanticide after birth. The skeleton of a woman, who evidently died during the operation, is preserved in the Bishop Museum to attest the practice, were not testimony of language and authority conclusive.

[5] The *manini* (*Teuthis sandvicensis*, Street) is a flat-shaped striped fish common in Hawaiian waters. The spawn, called *ohua*, float in a jellylike mass on the surface of the water. It is considered a great delicacy and must be fished for in the early morning before the sun touches the water and releases the spawn, which instantly begin to feed and lose their rare transparency.

[6] The month *Ikuwa* is variously placed in the calendar year. According to Malo, on Hawaii it corresponds to our October; on Molokai and Maui, to January; on Oahu, to August; on Kauai, to April.

[7] The adoption by their grandparents and hiding away of the twins must be compared with a large number of concealed birth tales in which relatives of superior supernatural power preserve the hero or heroine at birth and train and endow their foster children for a life of adventure. This motive reflects Polynesian custom. Adoption was by no means uncommon among Polynesians. and many a man owed his peservation from death to the fancy of some distant relative who had literally picked him off the rubbish heap to make a pet of. The secret amours of chiefs, too, led, according to Malo (p. 82), to the theme of the high chief's son brought up in disguise, who later proves his rank, a theme as dear to the Polynesian as to romance lovers of other lands.

Chapter II

[8] The *iako* of a canoe are the two arched sticks which hold the outrigger. The *kua iako* are the points at which they are bound to the canoe, or rest upon it, aft and abaft of the canoe.

[9] The verb *hookuiia* means literally "cause to be pierced" as with a needle or other sharp instrument. *Kui* describes the act of piercing. *hoo* is the causative prefix, *ia* the passive particle, which was, in old Hawaiian, commonly attached to the verb as a suffix. The Hawaiian speech expresses much more exactly than our own the delicate distinction between the subject in its active and passive relation to an action, hence the passive is vastly more common. Mr. J. S. Emerson points out to me a classic example of the passive used as an imperative—an old form unknown to-day—in the story of the rock, Lekia, the "pohaku o Lekia" which overlooks the famous Green Lake at Kapoho, Puna. Lekia, the demigod, was attacked by the magician, Kaleikini, and when almost overcome, was encouraged by her mother, who called out, "*Pohaku o Lekia, onia a paa*"—"be planted firm." This the demigod effected so successfully as never again to be shaken from her position.

[10] Hawaiian challenge stories bring out a strongly felt distinction in the Polynesian mind between these two provinces, *maloko a mawaho*, "inside and outside" of a house. When the boy Kalapana comes to challenge his oppressor he is told to stay outside; inside is for the chief. "Very well," answers the hero, "I choose the outside; anyone who comes out does so at his peril." So he proves that he has the better of the exclusive company.

[11] In his invocation the man recognizes the two classes of Hawaiian society, chiefs and common people, and names certain distinctive ranks. The commoners are the farming class, *hu, makaaina, lopakuakea, lopahoopiliwale* referring to different grades of tenant farmers. Priests and soothsayers are ranked with chiefs, whose households, *aialo*, are made up of hangers-on of lower rank—courtiers as distinguished from the low-ranking countrymen—*makaaina*—who remain on the land. Chiefs of the highest rank, *niaupio*, claim descent within the single family of a high chief. All high-class chiefs must claim parentage at least of a mother of the highest rank; the low chiefs, *kaukaualii*, rise to rank through marriage (Malo, p. 82). The *ohi* are perhaps the *wohi*, high chiefs who are of the highest rank on the father's side and but a step lower on the mother's.

[12] With this judgment of beauty should be compared Fornander's story of *Kepakailiula*, where "mother's brothers" search for a woman beautiful enough to wed their protegé, but find a flaw in each candidate; and the episode of the match of beauty in the tale of *Kalanimanuia*.

Chapter III

[13] The building of a *heiau*, or temple, was a common means of propitiating a deity and winning his help for a cause. Ellis records (1825) that on the

journey from Kailua to Kealakekua he passed at least one *heiau* to every half mile. The classic instance in Hawaiian history is the building of the great temple of Puukohala at Kawaihae by Kamehamaha, in order to propitiate his war god, and the tolling thither of his rival, Keoua, to present as the first victim upon the altar, a treachery which practically concluded the conquest of Hawaii. Malo (p. 210) describes the "days of consecration of the temple."

[14] The nights of Kane and of Lono follow each other on the 27th and 28th of the month and constitute the days of taboo for the god Kane. Four such taboo seasons occur during the month, each lasting from two to three days and dedicated to the gods Ku, Kanaloa, and Kane, and to Hua at the time of full moon. The night Kukahi names the first night of the taboo for Ku, the highest god of Hawaii.

[15] By *kahoaka* the Hawaiians designate "the spirit or soul of a person still living," in distinction from the *uhane*, which may be the spirit of the dead. *Aka* means shadow, likeness; *akaku*, that kind of reflection in the mists which we call the "specter in the brocken." *Hoakaku* means "to have a vision," a power which seers possess. Since the spirit may go abroad independently of the body, such romantic shifts as the vision of a dream lover, so magically introduced into more sophisticated romance, are attended with no difficulties of plausibility to a Polynesian mind. It is in a dream that Halemano first sees the beauty of Puna. In a Samoan story (Taylor, I, 98) the sisters catch the image of their brother in a bottle and throw it upon the princess's bathing pool. When the youth turns over at home, the image turns in the water.

[16] The feathers of the *oo* bird (*Moho nobilis*), with which the princess's house is thatched, are the precious yellow feathers used for the manufacture of cloaks for chiefs of rank. The *mamo* (*Drepanis pacifica*) yields feathers of a richer color, but so distributed that they can not be plucked from the living bird. This bird is therefore almost extinct in Hawaiian forests, while the *oo* is fast recovering itself under the present strict hunting laws. Among all the royal capes preserved in the Bishop Museum, only one is made of the *mamo* feathers.

[17] The reference to the temple of Pahauna is one of a number of passages which concern themselves with antiquarian interest. In these and the transition passages the hand of the writer is directly visible.

[13] The whole treatment of the Kauakahialii episode suggests an inthrust. The flute, whose playing won for the chief his first bride, plays no part at all in the wooing of Laieikawai and hence is inconsistently emphasized (p. 492). Given a widely sung hero like Kauakahialii, whose flute playing is so popularly connected with his love making, and a celebrated heroine like the beauty who dwelt among the birds of Paliuli, and the story-tellers are almost certain to couple their names in a tale, confused as regards the flute, to be sure, but whose classic character is perhaps attested by the grace of the description. The Hebraic form in which the story of the approach of the divine beauty is couched (p. 370) can not escape the reader, and may be compared with the advent of the Sun god later in the story (p. 578). There is nothing in the content of this story to justify the idea that the chief had lost his first wife, Kailiokalauokekoa, unless it be the fact that he is searching Hawaii for another beauty. Perhaps, like the heroine of *Halemano*, the truant wife returns to her husband through jealousy of her rival's attractions. A special

relation seems to exist in Hawaiian story between Kauai and the distant Puna on Hawaii, at the two extremes of the island group: it is here that *Halemano* from Kauai weds the beauty of his dream, and it is a Kauai boy who runs the sled race with Pele in the famous myth of *Kalewalo*. With the Kauakahialii tale (found in *Hawaiian Annual*, 1907, and Paradise of the Pacific, 1911) compare Grey's New Zealand story (p. 235) of Tu Tanekai and Tiki playing the horn and the pipe to attract Hinemoa, the maiden of Rotorua. In Malo, p. 117, one of the popular stories of this chief is recorded, a tale that resembles Gill's of the spirit meeting of Watea and Papa.

[19] These are all wood birds, in which form Gill tells us (Myths and Songs, p. 35) the gods spoke to man in former times. Henshaw tells us that the *oo* (*Moho nobilis*) has "a long shaking note with ventriloquial powers." The *alala* is the Hawaiian crow (*Corvus hawaiiensis*), whose note is higher than in our species. If, as Henshaw says, its range is limited to the dry Kona and Kau sections, the chief could hardly hear its note in the rainy uplands of Puna. But among the forest trees of Puna the crimson *apapane* (*Himatione sanguinea*) still sounds its "sweet monotonous note;" the bright vermillion *iiwipolena* (*Vectiaria coccinea*) hunts insects and trills its "sweet continual song;" the "four liquid notes" of the little rufous-patched *elepaio* (*Eopsaltria sandricensis*), beloved of the canoe builder, is commonly to be heard. Of the birds described in the Laielohelohe series (p. 530) the cluck of the *alae* (*Gallinula sandvicensis*) I have heard only in low marshes by the sea, and the *ewaewaiki* I am unable to identify. Andrews calls it the cry of a spirit.

[20] *Moaulanuiakea* means literally "Great-broad-red-cock," and is the name of Moikeka's house in Tahiti, where he built the temple Lanikeha near a mountain Kapaahu. His son Kila journeys thither to fetch his older brother, and finds it "grand, majestic, lofty, thatched with the feathers of birds, battened with bird bones, timbered with *kauila* wood." (See Fornander's *Kila*.)

Chapter IV

[21] Compare Gill's story of the first god, Watea, who dreams of a lovely woman and finds that she is Papa, of the underworld, who visits him in dreams to win him as her lover. (Myths and Songs, p. 8.)

[22] In the song the girl is likened to the lovely *lehua* blossom, so common to the Puna forests, and the lover's longing to the fiery crater, Kilauea, that lies upon their edge. The wind is the carrier of the vision as it blows over the blossoming forest and scorches its wing across the flaming pit. In the *Halemano* story the chief describes his vision as follows: "She is very beautiful. Her eyes and form are perfect. She has long, straight, black hair and she seems to be of high rank, like a princess. Her garment seems scented with the *pele* and *mahuna* of Kauai, her skirt is made of some very light material dyed red. She wears a *hala* wreath on her head and a *lehua* wreath around her neck."

[23] No other intoxicating liquor save *awa* was known to the early Hawaiians, and this was sacred to the use of chiefs. So high is the percentage of free alcohol in this root that it has become an article of export to Germany for use in drug making. Vancouver, describing the famous Maui chief, Kahekili, says: "His age I suppose must have exceeded 60. He was greatly debilitated and emaciated, and from the color of his skin I judged his feebleness to have been brought on by excessive use of *awa*."

[24] In the Hawaiian form of checkers, called *konane*, the board, *papamu*, is a flat surface of stone or wood, of irregular shape, marked with depressions if of stone, often by bone set in if of wood; these depressions of no definite number, but arranged ordinarily at right angles. The pieces are beach pebbles,

coral for white, lava for black. The smallest board in the museum collection holds 96, the largest, of wood, 180 men. The board is set up, leaving one space empty, and the game is played by jumping, the color remaining longest on the board winning the game. *Konane* was considered a pastime for chiefs and was accompanied by reckless betting. An old native conducting me up a valley in Kau district, Hawaii, pointed out a series of such evenly set depressions on the flat rock floor of the valley and assured me that this must once have been a chief's dwelling place.

[25] The *malo* is a loin cloth 3 or 4 yards long and a foot wide, one end of which passes between the legs and fastens in front. The red *malo* is the chief's badge, and his bodyguard, says Malo, wear the girdle higher than common and belted tight as if ready for instant service. Aiwohikupua evidently travels in disguise as the mere follower of a chief.

[26] In Hawaiian warfare, the biggest boaster was the best man, and to shame an antagonist by taunts was to score success. In the ceremonial boxing contest at the Makahiki festivities for Lono, god of the boxers, as described by Malo, the "reviling recitative" is part of the program. In the story of *Kawelo*, when his antagonist, punning on his grandfather's name of "cock," calls him a "mere chicken that scratches after roaches," Kawelo's sense of disgrace is so keen that he rolls down the hill for shame, but luckily bethinking himself that the cock roosts higher than the chief (compare the Arab etiquette that allows none higher than the king), and that out of its feathers, brushes are made which sweep the chief's back, he returns to the charge with a handsome retort which sends his antagonist in ignominious retreat. In the story of Lono, when the nephews of the rival chiefs meet, a sparring contest of wit is set up, depending on the fact that one is short and fat, the other long and lanky, "A little shelf for the rats," jeers the tall one. "Little like the smooth quoit that runs the full course," responds the short one, and retorts "Long and lanky, he will go down in the gale like a banana tree." "Like the *ca* banana that takes long to ripen," is the quick reply. Compare also the derisive chants with which Kuapakaa drives home the chiefs of the six districts of Hawaii who have got his father out of favor, and Lono's taunts against the revolting chiefs of Hawaii.

[27] The idiomatic passages "*aohe puko momona o Kohala*," etc., and (on page 387) "*e huna oukou i ko oukou mau maka i ke aouli*" are of doubtful interpretation.

[28] This boast of downing an antagonist with a single blow is illustrated in the story of *Kawelo*. His adversary, Kahapaloa, has struck him down and is leaving him for dead. "Strike again, he may revive," urge his supporters. Kahapaloa's refusal is couched in these words:

> "He is dead; for it is a blow from the young,
> The young must kill with a blow
> Else will the fellow go down to Milu
> And say Kahapaloa struck him twice,
> Thus was the fighter slain."

All Hawaiian stories of demigods emphasize the ease of achievement as a sign of divine rather than human capacity.

CHAPTER V

[29] Shaking hands was of foreign introduction and marks one of the several inconsistencies in Haleole's local coloring, of which "the deeds of Venus" is the most glaring. He not only uses such foreign coined words as *wati*,

"watch," and *mare*, "marry," but terms which are late Hawaiian, such as the triple canoe, *pukolu*, and provision boat, *pelehu*, said to have been introduced in the reign of Kaméhaméha I.

[30] Famous Hawaiian boxing teachers kept master strokes in reserve for the pupils, upon whose success depended their own reputation. These strokes were known by name. Compare Kawelo, who before setting out to recapture Kauai sends his wife to secure from his father-in-law the stroke called *wahieloa*. The phrase "*Ka ai a ke kumu i ao oleia ia oukou*" has been translated with a double-punning meaning, literal and figurative, according to the interpretation of the words. Cold-nose's faith in his girdle parodies the far-fetched dependence upon name signs common to this punning race. The snapping of the end of his loin cloth is a good omen for the success of a stroke named "End-that-sounds"! Even his supporters jeer at him.

[31] Few similes are used in the story. This figure of the "blood of a lamb," the "blow like the whiz of the wind," the *moo* ploughing the earth with his jaw "like a shovel," a picture of the surf rider—"foam rose on each side of his neck like a boar's tusks," and the appearance of the Sun god's skin, "like a furnace where iron is melted," will, perhaps, cover them all. In each the figure is exact, but ornamental, evidently used to heighten the effect. Images are occasionally elaborated with exact realization of the bodily sensation produced. The rainbow "trembling in the hot rays of the sun" is an example, and those passages which convey the lover's sensations —"his heart fainted with love," "thick pressed with thunders of love," or such an image as "the burden of his mind was lifted." Sometimes the image carries the comparison into another field, as in "the windings and twistings of his journey"—a habit of mind well illustrated in the occasional proverbs, and in the highly figurative songs.

[32] The Polynesians, like the ancient Hebrews, practiced circumcision with strict ceremonial observances.

[33] The gods invoked by Aiwohikupua are not translated with certainty, but they evidently represent such forces of the elements as we see later belong among the family deities of the Aiwohikupua household. Prayer as an invocation to the gods who are called upon for help is one of the most characteristic features of native ritual, and the termination *amama*, generally accompanied by the finishing phrases *ua noa*, "it is finished," and *lele wale aku la*, "flown away," is genuine Polynesian. Literally *mama* means "to chew," but not for the purpose of swallowing like food, but to spit out of the mouth, as in the preparation of *awa*. The term may therefore, authorities say, be connected with the ceremonial chewing of *awa* in the ritualistic invocations to the gods. A similar prayer quoted by Gill (Myths and Songs, 120) he ascribes to the antiquity of the story.

[34] The *laau palau*, literally "wood-that-cuts," which Wise translates "war club," has not been identified on Hawaii in the Bishop Museum, but is described from other groups. Gill, from the Hervey Islands, calls it a sharpened digging stick, used also as a weapon. The gigantic dimensions of these sticks and their appellations are emphasized in the hero tales.

[35] The Hawaiian cloak or *kihei* is a large square, 2 yards in size, made of bark cloth worn over the shoulders and joined by two corners on one side in a knot.

[36] The meaning of the idiomatic boast *he lala kamahele no ka laau ku i ka pali* is uncertain. I take it to be a punning reference to the Pali family from

whom the chief sprang, but it may simply be a way of saying "I am a very high chief." Kamahele is a term applied to a favorite and petted child, as, in later religious apostrophe, to Christ himself.

Chapter VI

[37] The *puloulou* is said to have been introduced by Paao some five hundred years ago, together with the ceremonial taboo of which it is the symbol. Since for a person of low rank to approach a sacred place or person was death to the intruder, it was necessary to guard against accidental offences by the use of a sign. The *puloulou* consisted of a ball-shaped bundle of white bark cloth attached to the end of a staff. This symbol is to be seen represented upon the Hawaiian coat of arms; and Kalakaua's *puloulou*, a gilded wooden ball on the end of a long staff, is preserved in the Bishop Museum.

[38] Long life was the Polynesian idea of divine blessing. Of Kualii the chanter boasts that he "lived to be carried to battle in a net." The word is *kaikoko*, "to carry on the back in a net," as in the case of old and feeble persons. Polynesian dialects contain a full vocabulary of age terms from infancy to old age.

[39] Chickens were a valuable part of a chief's wealth, since from their feathers were formed the beautiful fly brushes, *kahili*, used to wave over chiefs of rank and carried in ceremonial processions. The entrance to the rock cave is still shown, at the mouth of Kaliuwaa valley, where Kamapuaa's grandmother shut up her chickens at night, and it was for robbing his uncle's henroost that this rascally pig-god was chased away from Oahu. This reference is therefore one of many indications that the Laieikawai tale belongs with those of the ancient demigods.

[40] Mr. Meheula suggested to me this translation of the idiomatic allusions to the canoe and the coral reef.

Chapter VIII

[41] A peculiarly close family relation between brother and sister is reflected in Polynesian tales, as in those of Celtic, Finnish, and Scandinavian countries. Each serves as messenger or go-between for the other in matters of love or revenge, and guards the other's safety by magic arts. Such a condition represents a society in which the family group is closely bound together. For such illustrations compare the Fornander stories of *Halemano, Hinaikamalama, Kalanimanuia, Nihoalaki, Kaulanapokii, Pamano.* The character of accomplished sorceress belongs especially to the helpful sister, a woman of the Malio or Kahalaomapuana type, whose art depends upon a life of solitary virginity. She knows spells, she can see what is going on at a distance, and she can restore the dead to life. In the older stories she generally appears in bird form. In more human tales she wins her brother's wishes by strategy. This is particularly true of the characters in this story, who win their way by wit rather than magic. In this respect the youngest sister of Aiwohikupua should be compared with her prototype, Kaulanapokii, who weaves spells over plants and brings her slain brothers back to life. Kahalaomapuana never performs any such tasks, but she is pictured as invincible in persuasion; she never fails in sagacity, and is always right and always successful. She is, in fact, the most attractive character in the story. It is rather odd, since modern folk belief is firmly convinced of the power of love spells, that none appear in the recorded stories. All is accomplished by strategy.

[42] For the translation of this dialogue I am indebted to the late Dr. Alexander, to whose abstract of the story I was fortunate enough to have access.

CHAPTER X

[43] To express the interrelation between brothers and sisters two pairs of kinship terms are used, depending upon the age and sex. Sisters speak of brothers as *kaikunane*, and brothers of sisters as *kaikuahine*, but within the same sex *kaikuaana* for the elder and *kaikaina* for the younger is used. So on page 431 Aiwohikupua deserts his sisters—*kaikuahine*—and the girls lament for their younger sister—*kaikaina*. After their reunion her older sisters—*kaikuaana*—ask her counsel. Notice, too, that when, on page 423, the brother bids his youngest sister—*kaikuahine opiopio*—stay with "her sisters" he uses the word *kaikuaana*, because he is thinking of her relation to them, not of his own. The word *pokii*—"little sister"—is an endearing term used to good effect where the younger sister sings—

> "I am going back to your little sisters (*me o'u pokii*)
> To my older sisters (*kaikuaana*) I return."

[44] The line translated "Fed upon the fruit of sin" contains one of those poetic plays upon words so frequent in Polynesian song, so difficult to reproduce in translation. Literally it might read "Sheltering under the great *hala* tree." But *hala* also means "sin." This meaning is therefore caught up and employed in the next line—"is constancy then a sin?"—a repetition which is lost in translation. *Malu*, shade, is a doubtful word, which may, according to Andrews, mean "protected," or may stand for "wet and uncomfortable," a doubt evidently depending upon the nature of the case, which adds to the riddling character of the message. In their songs the sisters call up the natural scenery, place names, and childhood experiences of their native home on Kauai. The images used attempt actual description. The slant of the rain, the actual ladder of wood which helps scale the steep footpath up Nualolo Valley (compare *Song of Kualii*, line 269, Lyons' version), the rugged cliffs which are more easily rounded by sea—"swimming 'round the steeps"—picture actual conditions on the island. Notice especially how the song of the youngest sister reiterates the constant theme of the "follow your leader" relation between the brother and his younger sisters. Thus far they have unhesitatingly followed his lead; how, then, can he leave them leaderless? is the plea: first, in their sports at home; next, in this adventure over sea and through the forest; last, in that divine mystery of birth when he first opened the roadway and they, his little sisters, followed after.

CHAPTER XI

[45] This *ti*-leaf trumpet is constructed from the thin, dry, lilylike leaf of the wild *ti* much as children make whistles out of grass. It must be recalled that musical instruments were attributed to gods and awakened wonder and awe in Polynesian minds.

CHAPTER XII

[46] In the story of *Kapuaokaohcloai* we read that the daughter of the king of Kuaihelani, the younger brother of Hina, has a daughter who lives apart under a sacred taboo, with a bathing pool in which only virgins can safely bathe, and "ministered to by birds." Samoan accounts say that the chiefs kept

tame birds in their houses as pets, which fluttered freely about the rafters. A stranger unaccustomed to such a sight might find in it something wonderful and hence supernatural.

Chapter XIII

[47] A strict taboo between man and woman forbade eating together on ordinary occasions. Such were the taboo restrictions that a well-regulated household must set up at least six separate houses: a temple for the household gods, *heiau;* an eating house for the men, *hale mua*, which was taboo to the women; and four houses especially for the women—the living house, *hale noa*, which the husband might enter; the eating house, *hale aina;* the house of retirement at certain periods, which was taboo for the husband, *hale pea;* and the *kua*, where she beat out tapa. The food also must be cooked in two separate ovens and prepared separately in different food vessels.

[48] The place of surf riding in Hawaiian song and story reflects its popularity as a sport. It inspires chants to charm the sea into good surfing—an end also attained by lashing the water with the convolvulus vine of the sea beach; forms the background for many an amorous or competitive adventure; and leaves a number of words in the language descriptive of the surfing technique or of the surf itself at particular localities famous for the sport, as, for example, the "Makaiwa crest" in Moikeha's chant, or the "Huia" of this story. Three kinds of surfing are indulged in—riding the crest in a canoe, called *pa ka waa;* standing or lying flat upon a board, which is cut long, rounded at the front end and square at the back, with slightly convex surfaces, and highly polished; and, most difficult feat of all, riding the wave without support, body submerged and head and shoulders erect. The sport begins out where the high waves form. The foundation of the wave, *honua*, the crest side, *muku*, and the rear, *lala*, are all distinguished. The art of the surfer lies in catching the crest by active paddling and then allowing it to bear him in swift as a race horse to the *hua*, where the wave breaks near the beach. All swimmers know that three or four high waves follow in succession. As the first of these, called the *kulana*, is generally "a high crest which rolls in from end to end of the beach and falls over bodily," the surfer seldom takes it, but waits for the *ohu* or *opuu*, which is "low, smooth and strong." For other details, see the article by a Hawaiian from Kona, published in the *Hawaiian Annual*, 1896, page 106.

Chapter XIV

[49] *Honi*, to kiss, means to "touch" or "smell," and describes the Polynesian embrace, which is performed by rubbing noses. Williams (I, 152) describes it as "one smelling the other with a strong sniff."

Chapter XV

[50] The abrupt entrance of the great *moo*, as of its disappearance later in the story, is evidently due to the humanized and patched-together form in which we get the old romance. The *moo* is the animal form which the god takes who serves Aiwohikupua's sisters, and represents the helpful beast of Polynesian folk tale, whose appearance is a natural result of the transformation power ascribed to the true demigod, or *kupua*, in the wilder mythical tales. The myths of the coming of the *moo* to Hawaii in the days of the gods, and of their subjection by Hiiaka, sister of Pele, are recounted in Westervelt's "Legends of Honolulu" and in Emerson's "Pele and Hiiaka." Malo (p. 114) places Waka also among the lizard gods. These gods seem to have been connected

with the coming of the Pali family to Hawaii as recounted in Liliuokalani's "Song of Creation" and in Malo, page 20. The ritual of the god Lono, whose priests are inferior to those of Ku, is called that of "Paliku" (Malo, 210), a name also applied to the northern part of Hilo district on Hawaii with which this story deals. The name means "vertical precipice," according to Emerson, and refers to the rending by earthquakes. In fact, the description in this story of the approach of the great lizard, as well as his name—the word *kiha* referring to the writhing convulsions of the body preparatory to sneezing—identify the monster with the earthquakes so common to the Puna and Hilo districts of Hawaii, which border upon the active volcano, Kilauea. Natives say that a great lizard is the guardian spirit or *aumakua* of this section. At Kalapana is a pool of brackish water in which, they assert, lies the tail of a *moo* whose head is to be seen at the bottom of a pool a mile and a half distant, at Punaluu; and bathers in this latter place always dive and touch the head in order to avert harm. As the lizard guardians of folk tale are to be found "at the bottom of a pit" (see Fornander's story of *Aukele*), so the little gecko of Hawaii make their homes in cracks along cuts in the *pali*, and the natives fear to harm their eggs lest they "fall off a precipice" according to popular belief. When we consider the ready contractility of Polynesian demigods, the size of the monster dragons of the fabulous tales is no difficulty in the way of their identification with these tiny creatures, the largest of which found on Hawaii is 144 millimeters. By a plausible analogy, then, the earthquake which rends the earth is attributed to the god who clothes himself in the form of a lizard; still further, such a convulsion of nature may have been used to figure the arrival of some warlike band who peopled Hawaii, perhaps settling in this very Hilo region and forcing their cult upon the older form of worship.

Chapter XVI

[51] The *ieie* vine and the sweet-scented fern are, like the *maile* vine, common in the Olaa forests, and are considered sacred plants dedicated to ceremonial purposes.

[52] The fight between two *kupua*, one in lizard form, the other in the form of a dog, occurs in Hawaiian story. Again, when Wahanui goes to Tahiti he touches a land where men are gathering coral for the food of the dead. This island takes the form of a dog to frighten travelers, and is named Kanehunamoku.

[53] The season for the bird catcher, *kanaka kia manu*, lay between March and May, when the *lchua* flowers were in bloom in the upland forest, where the birds of bright plumage congregated, especially the honey eaters, with their long-curved bill, shaped like an insect's proboscis. He armed himself with gum, snares of twisted fiber, and tough wooden spears shaped like long fishing poles, which were the *kia manu*. Having laid his snare and spread it with gum, he tolled the birds to it by decorating it with honey flowers or even transplanting a strange tree to attract their curiosity; he imitated the exact note of the bird he wished to trap or used a tamed bird in a cage as a decoy. All these practical devices must be accompanied by prayer. Emerson translates the following bird charm:

Na aumakua i ka Po,	Spirits of darkness primeval.
Na aumakua i ka Ao,	Spirits of light.
Ia Kane i ka Po,	To Kane the eternal.
Ia Kanaloa i ka Po,	To Kanaloa the eternal.
Ia Hoomeha i ka Po,	To Hoomeha the eternal.
I ko'u mau kapuna a pau loa i ka Po,	To all my ancestors from eternity.

Ia Ku-huluhulumanu i ka Po,	To Kuhuluhulumanu, the eternal.
Ia pale i ka Po,	That you may banish the darkness.
A puka i ke Ao,	That we may enter the light.
Owau, o Eleele, ka mea iaia ka mana,	To me, Eleele, give divine power.
Homai he iki,	Give intelligence.
Homai he loaa nui,	Give great success.
Pii oukou a ke kuahiwi,	Climb to the wooded mountains.
A ke kualono,	To the mountain ridges.
Ho'a mai oukou i ka manu a pau,	Gather all the birds.
Hooili oukou iluna o ke kepau kahi e pili ai,	Bring them to my gum to be held fast.
Amama! Ua noa,	Amen, it is finished.

CHAPTER XVII

[54] For the cloud sign compare the story of Kualii's battles and in Westervelt's *Lepeamoa* (Legends of Honolulu, p. 217), the fight with the water monster.

[55] Of Hawaiians at prayer Dibble says: "The people were in the habit of praying every morning to the gods, clapping their hands as they muttered a set form of words in a singsong voice."

CHAPTER XVIII

[56] The three mountain domes of Hawaii rise from 13,000 to 8,000 feet above the sea, and the two highest are in the wintertime often capped with snow.

[57] The games of *kilu* and *ume*, which furnished the popular evening entertainment of chiefs, were in form much like our "Spin the plate" and "Forfeits." *Kilu* was played with "a funnel-shaped toy fashioned from the upper portion of a drinking gourd, adorned with the *pawehe* ornamentation characteristic of Niihau calabashes." The player must spin the gourd in such a way as to hit the stake set up for his side. Each hit counted 5, 40 scoring a game. Each player sang a song before trying his hand, and the forfeit of a *hula* dance was exacted for a miss, the successful spinner claiming for his forfeit the favor of one of the women on the other side. *Ume* was merely a method of choosing partners by the master of ceremonies touching with a wand, called the *maile*, the couple selected for the forfeit, while he sang a jesting song. The sudden personal turn at the close of many of the *oli* may perhaps be accounted for by their composition for this game. The *kaeke* dance is that form of *hula* in which the beat is made on a *kaekeeke* instrument, a hollow bamboo cylinder struck upon the ground with a clear hollow sound, said to have been introduced by Laamaikahiki, the son of Moikeha, from Tahiti.

CHAPTER XIX

[58] In the story of Kauakahialii, his home at Pihanakalani is located in the mountains of Kauai back of the ridge Kuamoo, where, in spite of its inland position, he possesses a fish-pond well stocked with fish.

[59] The Hawaiian custom of group marriages between brothers or sisters is clearly brought out in this and other passages in the story. "Guard our wife"—*Ka wahine a kaua*—says the Kauai chief to his comrade, "she belongs to us two"—*ia ia kaua*. The sisters of Aiwohikupua call their mistress's husband "our husband"—*ka kakou kane*. So Laieikawai's younger sister is called the "young wife"—*wahine opio*—of Laieikawai's husband, and her husband is called his *punalua*, which is a term used between friends who have wives in common, or women who have common husbands.

[60] The Hawaiian flute is believed to be of ancient origin. It is made of a bamboo joint pierced with holes and blown through the nose while the right hand plays the stops. The range is said to comprise five notes. The name Kanikawi means "changing sound" and is the same as that given to Kaponohu's supernatural spear.

Chapter XX

[61] At the accession of a new chief in Hawaii the land is redistributed among his followers.

[62] The names of Malio and Halaaniani are still to be found in Puna. Ellis (1825) notes the name Malio as one of three hills (evidently transformed demigods), which, according to tradition, joined at the base to block an immense flow of lava at Pualaa, Puna. Off the coast between Kalapana and Kahawalea lies a rock shaped like a headless human form and called Halaaniani, although its legend retains no trace of the Puna rascal.

Chapter XXI

[63] The *huia* is a specially high wave formed by the meeting of two crests, and is said to be characteristic of the surf at Kaipalaoa, Hawaii.

[64] Kumukahi is a bold cape of black lava on the extreme easterly point of the group. Beyond this cape stretches the limitless, landless Pacific. Against its fissured sides seethes and booms the swell from the ocean, in a dash of foaming spray. Piles of rocks mark the visits of chiefs to this sacred spot, and tombs of the dead abut upon its level heights. A visitor to this spot sees a magnificent horizon circling the wide heavens, hears the constant boom of the tides pulling across the measureless waters. It is one of the noteworthy places of Puna, often sung in ancient lays.

Chapter XXII

[65] The name of Laieikawai occurs in no old chants with which I am familiar. But in the story of *Umi*, the mother of his wife, Piikea, is called Laielohelohe. She is wife of Piilani and has four children who "have possession on the edge of the tabu," of whom Piikea is the first-born, and the famous rival chiefs of Maui, Lonopili, and Kihapiilani, are the next two; the last is Kalanilonoakea, who is described in the chant quoted by Fornander as white-skinned and wearing a white loin cloth. Umi's wife is traditionally descended from the Spaniards wrecked on the coast of Hawaii (see Lesson). The "Song of Creation" repeats the same genealogy and calls Laielohelohe the daughter of Keleanuinohoonaapiapi. In the "ninth era" of the same song Lohelohe is "the last one born of Lailai" and is "a woman of dark skin," who lived in Nuumealani.

[66] To preserve the umbilical cord in order to lengthen the life of a child was one of the first duties of a guardian. J. S. Emerson says that the *piko* was saved in a bottle or salted and wrapped in *tapa* until a suitable time came to deposit it in some sacred place. Such a depository was to be found on Oahu, according to Westervelt, in two rocks in the Nuuanu valley, the transformed *moo* women, Hauola and Haupuu. In Hawaii, in Puna district, on the north and south boundaries of Apuki, lie two smooth lava mounds whose surfaces are marked with cup hollows curiously ringed. Pictographs cover other surfaces. These are named Puuloa and Puumanawalea, or "Hill of long life" and "Hill that brings together with rejoicing," and the natives tell me that within their own lifetime pilgrimages have been made to this spot to deposit the *piko* within some hollow, cover it with a stone, and thus insure long life to the newborn infant.

Chapter XXIV

[67] More than 470 species of land snails of a single genus, *Achatinella*, are to be found in the mountains of Hawaii, a fact of marked interest to science in observing environmental effect upon the differentiation of species. One of these the natives call *pupu kani oi* or "shrill voiced snail," averring that a certain cricketlike chirp that rings through the stillness of the almost insectless valleys is the voice of this particular species. Emerson says that the name *kahuli* is applied to the land snail to describe the peculiar tilting motion as the snail crawls first to one side and then to the other of the leaf. He quotes a little song that runs:

Kahuli aku, kahuli mai,
Kahuli lei ula, lei akolea,
Kolea, kolea, e kii ka wai,
Wai akolea.

Tilting this way and that.
Tilts the red fern-plume.
Plover, plover, bring me dew.
Dew from the fern-plume.

[68] This incident is unsatisfactorily treated. We never know how Waka circumvented Malio and restored her grandchild to the husband designed for her. The whole thing sounds like a dramatic innovation with farcical import, which appeared in the tale without motivation for the reason that it had none in its inception. The oral narrator is rather an actor than a composer; he may have introduced this episode as a surprise, and its success as farce perpetuated it as romance.

Chapter XXVI

[69] This episode of the storm is another inconsistency in the story. The storm signs belong to the gods of Aiwohikupua and his brother, the Sun god, not to Laieikawai, and were certainly not hers when Waka deserted her. If they were given her for protection by Kahalaomapuana or through the influence of the seer with the Kauai family, the story-teller does not inform us of the fact.

[70] The *pa-u* is a woman's main garment, and consists of five thicknesses of bark cloth 4 yards long and 3 or 4 feet wide, the outer printed in colors, and worn wrapped about the loins, reaching the knees.

Chapter XXVII

[71] In mythical quest stories the hero or heroine seeks, by proving his relationship, generally on the mother's side, to gain the favor of the supernatural guardian of whatever treasure he seeks. By breaking down the taboo he proclaims his rank, and by forcing the attention of the relative before the angry god (or chief) has a chance to kill him (compare the story of *Kalaniamanuia* where the father recognizes too late the son whom he has slain), he gains time to reveal himself. In this episode the father's beard is, like the locks of Dionysus in Euripides' line, dedicated to the god, hence to seize it was a supreme act of lawlessness.

[72] According to the old Polynesian system of age groups, the "mother's brother" bears the relation to the child of *makua* equally with his real parents. Kahalaomapuana says to her father:

"I am your child (*kama*),
The child of Laukieleula,
The child of Mokukelekahiki,
The child of Kaeloikamalama."

thus claiming rank from all four sources. Owing to inbreeding and this multiple method of inheriting title, Polynesian children may be of higher rank than either parent. The form of colloquy which follows each encounter (compare Kila's journey to Tahiti) is merely the customary salutation in meeting a stranger, according to Hawaiian etiquette.

[73] The name Laukieleula means "Red-kiele-leaf." The kiele, Andrews says, is "a sweet-scented flower growing in the forest," and is identified by some natives with the gardenia, of which there are two varieties native in Hawaii; but the form does not occur in any chants with which I am familiar. It is probably selected to express the idea of fragrance, which seems to be the *kupua* property of the mother's side of the family. It is the rareness of fragrant plants indigenous to the islands, coupled with sensuous delight in odor, which gives to perfume the attributes of deity, and to those few varieties which possess distinct scent like the *maile* and *hala*, a conspicuous place in religious ceremonial.

The name of Moanalihaikawaokele, on the other hand, appears in the "Song of Creation," in the eighth era where the generations of Uli are sung. In the time of calm is born the woman Lailai, and after her the gods Kii, Kane, and Kanaloa, and it is day. Then

> "The drums are born,
> Called Moanaliha,
> Kawaomaaukele came next,
> The last was Kupololiilialiimuaoloipo,
> A man of long life and very high rank."

There follow 34 pages devoted to the history and generations of this family before the death of this last chief is recorded. Now it is clear that out of the first two names. Moanaliha and Kawao(maau)kele, is compounded that of the storm god. This would place him in the era of the gods as the father of Ku and ancestor of the Uli line.

Chapter XXVIII

[74] The story of the slaying of Halulu in the legend of *Aukelenuiaiku* is a close parallel to the Indian account of the adventure with the thunder bird. (See Matthews's "Navajo legends.") The thunder bird is often mentioned in Hawaiian chants. In the "Song of Creation" the last stanza of the third or bird era points out

> "— the leaping point of the bird Halulu,
> Of Kiwaa, the bird of many notes,
> And of those birds that fly close together and shade the sun."

[75] The divine approach marked by thunder and lightning, shaken by earthquake and storm, indicates the *kupua* bodies in which the Sun god travels in his descent to earth. There are many parallels to be found in the folk stories. When the sister of Halemano sets out to woo the beauty of Puna she says: "When the lightning flashes, I am at Maui; when it thunders I am at Kohala; when the earth quakes, at Hamakua; when freshets stain the streams red, I am at Puna." When Hoamakeikekula, the beauty of Kohala, weds, "thunder was heard, lightning flashed, rain came down in torrents, hills were covered with fog; for ten days mist covered the earth." When Uweuwelekehau, son of Ku and Huia, is born "thunder, lightning, earthquake, water, floods and rain" attend his birth. In Aukelenuiaiku, when the

wife of Makalii comes out of her house her beauty overshadows the rays of the sun, "darkness covered the land, the red rain, fog, and fine rain followed each other, then freshets flowed and lightning played in the heavens; after this the form of the woman was seen coming along over the tips of the fingers of her servants, in all her beauty, the sun shone at her back and the rainbow was as though it were her footstool." In the prayer to the god Lono, quoted by Fornander, II, 352, we read:

"These are the sacred signs of the assembly;
Bursting forth is the voice of the thunder;
Striking are the rays of the lightning;
Shaking the earth is the earthquake;
Coming is the dark cloud and the rainbow;
Wildly comes the rain and the wind;
Whirlwinds sweep over the earth;
Rolling down are the rocks of the ravines;
The red mountain streams are rushing to the sea;
Here the waterspouts;
Tumbled about are the clustering clouds of heaven;
Gushing forth are the springs of the mountains."

CHAPTER XXXIV

[76] Kaonohiokala, Mr. Emerson tells me, is the name of one of the evil spirits invoked by the priest in the art of *po'iuhane* or "soul-catching." The spirit is sent by the priest to entice the soul of an enemy while its owner sleeps, in order that he may catch it in a coconut gourd and crush it to death between his hands. "*Lapu lapuwale*" is the Hawaiian rendering of Solomon's ejaculation "Vanity of vanities!"

A NATIVE GRASS HOUSE OF THE HUMBLER CLASS (HENSHAW)

APPENDIX

HAWAIIAN STORIES

ABSTRACTS FROM THE TALES COLLECTED BY FORNANDER AND EDITED BY THOMAS G. THRUM. THE BISHOP MUSEUM, HONOLULU

HAWAIIAN STORIES

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I. Song of Creation (Hekumulipo)

The "account of the creation of the world according to Hawaiian tradition" is said to celebrate Lonoikamakahiki, also called Kaiimamao, who was the father of Kalaniopuu, king of Hawaii at the time of Cook's visit. The song was "composed by Keaulumoku in 1700" and handed down by the chanters of the royal line since that day. It was translated by "Liliuokalani of Hawaii" in 1895–1897, and published in Boston, 1897.

From the Sea-bottom (?) (the male) and Darkness (the female) are born the coral insect, the starfish, sea urchin, and the shellfish. Next seaweed and grasses are born. Meanwhile land has arisen, and in the next era fishes of the sea and plants of the forest appear. Next are born the generations of insects and birds; after these the reptiles—all the "rolling, clinging" creatures. In the fifth era is born a creature half pig, half man; the races of men also appear (?). In the sixth come the rats; in the seventh, dogs and bats; in the eighth is born the woman Lailai (calmness), the man Kii, and the gods Kane and "the great octopus" Kanaloa. Lailai flies to heaven, rests upon "the boughs of the *aoa* tree in Nuumealani," and bears the earth. She weds Kii and begets a generation of gods and demigods.

In the course of these appear Wakea and his three wives, Haumea, Papa, and Hoohokukalani. Wakea, becoming unfaithful to Papa, changes the feast days and establishes the taboo. Later the stars are hung in the heavens. Wakea seeks in the sea for "seeds from Hina," with which to strew the heavens. Hina floats up from the bottom of the sea and bears sea creatures and volcanic rocks. Haumea, a stranger of high rank from Kuaihelani at Paliuli, marries her own sons and grandsons. To her line belong Waolena and his wife Mafuie, whose grandchild, Maui, is born in the shape of a fowl. The brothers of his mother, Hina, are angry and fight Maui, but are thrown. They send him to fetch a branch from the sacred *awa* bush; this, too, he achieves. He desires to learn the art of fishing. and his mother gives him a hook and line with which he catches "the royal fish Pimoe." He "scratches the eight eyes" of the bat who abducts Hina. He nooses the sun and so wins summer. He conquers (?) Hawaii, Maui, Kauai, and Oahu. From him descends "the only high chief of the island."

II. Chants Relating the Origin of the Group

A. KAHAKUIKAMOANA

This famous priest chants the history of "the row of islands from Nuumea; the group of islands from the entrance to Kahiki." First Hawaii is born, "out of darkness," then Maui, then Molokai "of

royal lineage." Lanai is a foster child, Kahoolawe a foundling, of whose afterbirth is formed the rock island Molokini. Oahu and Kauai have the same mother but different fathers. Another pair bear the triplets, the islets Niihau, Kaulu, and Nihoa.

B. PAKUI

According to this high priest and historian of Kamehameha I, from Wakea and Papa are born Kahikiku, Kahikimoe ("the foundation stones," "the stones of heaven"), Hawaii, and Maui. While Papa is on a visit to Kahiki, Wakea takes another wife and begets Lanai, then takes Hina to wife and begets Molokai. The plover tells Papa on her return, and she in revenge bears to Lua the child Oahu. After this she returns to Wakea and bears Kauai and its neighboring islets.

C. KAMAHUALELE

The foster son of Moikeha accompanies this chief on the journey to Hawaii and Kauai. On sighting land at Hawaii he chants a song in honor of his chief in which he calls Hawaii a "man," "child of Kahiki," and "royal offspring from Kapaahu."

D. OPUKAHONUA

This man with his two brothers and a woman peopled Hawaii 95 generations before Kaméhaméha. According to his chant, the islands are fished up from Kapaahu by Kapuheeuanui, who brings up one piece of coral after another, and, offering sacrifices and prayers to each, throws it back into the ocean, so creating in succession Hawaii, Maui, Kauai, and the rest of the islands of the group.

E. KUKAILANI

A powerful priest, 75 generations from Opukahonua, on the occasion of the sacrifice in the temple of the rebel Iwikauikana by Kenaloakuaana, king of Maui, chants the genealogies, dividing them into the time from the migration from Kahiki to Pili, Pili to Wakea, Wakea to Waia, and Waia to Liloa.

F. KUALII

The song of Kualii was composed about 1700 to celebrate the royal conqueror of Oahu. It opens with an obscure allusion to the fishing up by Maui from the hill Kauwiki, of the island of Hawaii, out of the

bottom of the sea, and the fetching of the gods Kane and Kanaloa, Kauakahi and Maliu, to these islands.

III. Hawaiian Folk Tales, Romances, or Moolelo

A. HERO TALES PRIMARILY OF OAHU AND KAUAI

1. Aukelenuiaiku [1]

The eleventh child of Iku and Kapapaiakea in Kuaihelani is his father's favorite, and to him Iku wills his rank and his kingdom. The brothers are jealous and seek to kill him. They go through the Hawaiian group to compete in boxing and wrestling, defeat Kealohikikaupea, the strong man of Kauai; Kaikipaananea, Kupukupukehaikalani, and Kupukupukehaiaiku, three strong men of Oahu, and King Kakaalaneo of Maui; but are afraid when they hear of Kepakailiula, the strong man of Hawaii, and return to Kuaihelani.

Aukelenuiaiku has grown straight and faultless. "His skin is like the ripe banana and his eyeballs like the blood of the banana as it first appears." He wants to join his brothers in a wrestling match, but is forbidden by the father, who fears their jealousy. He steals away and shoots an arrow into their midst; it is a twisted arrow, theirs are jointed. The brothers are angry, but when one of them strikes the lad, his own arm is broken. The younger brother takes up each one in turn and throws him into the sea. The brothers pretend friendship and invite him into the house, but only to throw him into the pit Kamooinanea, where lives the lizard grandmother who devours men. She saves her grandchild and instructs him how to reach the queen, Namakaokahai. For the journey she furnishes him with a box for his god, Lonoikoualii; a leaf, *laukahi*, to satisfy his hunger; an ax and a knife; her own tail, in which lies the strength of her body; and her feather skirt and *kahili*, by shaking which he can reduce his enemies to ashes.

When his brothers see him return safe from the pit they determine to flee to foreign lands. They make one more attempt to kill him by shutting him into a water hole, but one soft-hearted brother lets him out. The hero then persuades the brothers to let him accompany them. On the way he feeds them with "food and meat" from his club, Kaiwakaapu. They sail eight months, touch at Holaniku, where they get *awa*, sugar cane, bananas, and coconuts, and arrive in four months more at Lalakeenuiakane, the land of Queen Namakaokahai. The queen is guarded by four brothers in bird form, Kanemoe, Kaneapua, Leapua, and Kahaumana, by two maid servants in animal form, and by a dog, Moela. The whole party is reduced to

[1] Compare Westervelt's Gods and Ghosts, p. 66.

ashes at the shaking of the queen's skirt, except the hero, who escapes and by his good looks and quick wit wins the friendship of the queen's maids and her brothers. When he approaches the queen he must encounter certain tests. The dog he turns into ashes; to befriend him the maids run away and the bird brothers transform themselves into a rock, a log, a coral rock, and a hard blue rock, in order to hide themselves. He escapes poisoned food set before him. Then he worships each one by name, and they are astounded at his knowledge. The queen therefore takes him as her husband. She is part human, part divine; the moon is her grandfather, the thunder-and-lightning-bolt is her uncle. Aukelanuiaiku must know her taboos. eat where she bids him, not come to her unless she leads him in.

The bird Halulu with feathers on her forehead, called Hinawaikolii, who is the queen's cousin, carries the hero away to her nest in the cliff, but he kills her with his ax, and her mate, Kiwaha, lets him down on a rainbow.

The two live happily. Their first child is to be called Kauwilanuimakehaikalani, "the lightning seen in a rainstorm," and for him sugar cane, potato, banana and taro are tabooed. The queen can return to life if cut to pieces; can turn herself into a cliff, a roaring fire, and a great ocean; and has the power of flight. All her tricks the queen and her brothers teach to the hero. Then she sends him with her brothers to meet her relatives. He goes ahead of his guides, encounters Kuwahailo, who sends against him two bolts of fire, Kukuena and Mahuia, and two thunder rocks, Ikuwa and Welehu, all of which he wards off like a puff of wind. Next they meet Makalii and his wife, the beautiful Malanaikuaheahea.

The next adventure is after the water of life with which to restore the brothers to life. The first trip is unsuccessful. Instead of flying in a straight line between the sky (*lewa*) and space (*nenelu*—literally, mud) the hero falls into space and is obliged to cling to the moon for support. Meanwhile his wife thinks him dead and has summoned Night, Day, Sun, Stars, Thunder, Rainbow, Lightning, Water-spout, Fog, Fine rain, etc., to mourn for him. Then, through her supernatural knowledge she hears him declare to the moon, her grandfather, Kaukihikamalama, his birth and ancestry, and learns for the first time that they are related. On the next trip he reaches a deep pit, at the bottom of which is the well of everlasting life, the property of Kamohoalii. It is guarded by two maternal uncles of the hero, Kanenaiau and Hawewe, and a maternal aunt, Luahinekaikapu, the sister of the lizard grandmother, who is blind. The hero steals the bananas she is roasting, dodges her anger, and restores her sight. She paints up his hands to look like Kamohoalii's and the guards at the well hand him the

gourd Huawaiakaula with its string network called Paleaikaahalanalana. The rustling of the *lama* trees, the *loulou* palms and the bamboo, as Aukelenuiaiku retreats, wakens Kamohoalii, who pursues; but with a start of one year and six months, the hero can not be overtaken.

The brothers are restored to life and the hero hands over to them his wife and kingdom and lives humbly. When he woos Pele and Hiiaka, his wife drives them over seas until they come to Maunaloa, Hawaii. Then the brothers leave for Kuaihelani, and Aukelenuiaiku desires also to see his native land again. There he finds the lizard grandmother overgrown with coral and his parents gone to Kauai.

2. Hinaaikamalama

Kaiuli and Kaikea are gods who change into *Paoo* fish and live in the bottom of the sea in Kahikihonuakele. They have two children, the girl Hinaluaikoa and the boy Kukeapua. These two have 10 children, Hinaakeahi, Hinaaimalama, Hinapaleaoana, Hinaluaimoa, all girls, Iheihe, a boy, Moahelehaku, Kiimaluhaku, and Kanikaea, girls, and the boys Kipapalaula and Luaehu. As Hinaaikamalama is the most beautiful she is placed under strict taboo under guard of her brother Kipapalaula. He is banished for neglect of duty, crawls through a crack at Kawaluna at the edge of the great ocean. The king treats him kindly, hence he returns and gets his sister to be the king's wife. In her calabash, called Kipapalaulu, she carries the moon for food and the stars for fish.

King Konikonia and Hinaaikamalama have 10 children, the youngest of whom, the boy Maikoha, is found to be guilty of sacrilege and banished. He goes to Kaupo and changes into the *wauke* plant. His sisters coming in search of him, land at Oahu and turn into fish ponds—Kaihuopalaai into Kapapaapuhi pond at Ewa; Kaihukoa into Kaena at Waianae; Kawailoa into Ihukoko at Waialua, and Ihukuuna into Laniloa at Laie. Kaneaukai, their brother, comes to look for them in the form of a log. It drifts ashore at Kealia, Waialua, changes into a man, and becomes fish god for two old men at Kapaeloa.[1]

3. Kaulu

Kukaohialaka and Hinauluohia live in Kailua, Oahu, with their two sons, Kaeha and Kamano. A third, Kaulu, remains five years unborn because he has heard Kamano threaten to kill him. Then he is born in the shape of a rope, and Kaeho puts him on an upper

[1] The rock called Kaneaukai, "Man-floating-on-the-sea," on the shore below Waimea, Oahu, is still worshiped with offerings. The local story tells how two old men fish up the same rock three times. Then they say, "It is a god," and, in spite of the weight of the rock, carry it inshore and place it where it now stands and make it their fish god. Thrum tells this story, p. 250.

shelf until he grows into a boy. Meanwhile Kaeha is carried away by spirits to Lewanuu and Lewalani where Kane and Kanaloa live, and Kaulu goes in search of him. On the way he defeats and breaks into bits the opposing surfs and the dog Kuililoloa, hence surf and dogs remain small. In the spirit land he fools the spirits, then visits the land where their food is raised, Monowaikeoo, guarded by Uweleki and Uweleka, Maaleka, and Maalaki. He fools these guards into promising him all he can eat, and devours everything, even obscuring the rays of the sun. In revenge the shark Kukamaulunuiakea swallows his brother. Kaulu drinks the sea dry in search for him, catches a thunder rock on his *poi* finger, and forces Makalii to tell him where Kaeho is. Then he spits out the sea and this is why the sea is salt. The dead shark becomes the milky way. The brothers return to Oahu, and Kaulu kills Haumea, a female spirit, at Niuhelewai, by catching her in a net got from Makalii. Next he kills Lonokaeho, also called Piokeanuenue, king of Koolau, by singing an incantation which makes his forehead fast to the ground on the hill of Olomana.[1] After Kaeha's death, Kaulu marries Kekele, but they have no children.

4. Palila

Palila, son of Kaluapalena, chief over one-half of Kauai, and of Mahinui the daughter of Hina, is born at Kamooloa, Koloa, Kauai, in the form of a cord and cast out upon the rubbish heap whence he is rescued by Hina and brought up in the temple of Alanapo among the spirits, where he is fed upon nothing but bananas. The other chief of Kauai, Namakaokalani, is at war with his father. Hina sends Palila to offer his services. With his war club he fells forests as he travels and makes hollows in the ground. When he arrives before his father, all fall on their faces until Hina rolls over their bodies to make Palila laugh and thus remove the taboo. As he stands on a rise of ground, Maunakalika, with his robe Hakaula, and his mat Ikuwa, she circumcises Palila and returns with him to Alanapo. When Palila leaves home to fight monsters, he travels by throwing his club and hanging to one end. The first throw is to Uualolo cliff on Kamaile, the next to Kaena Point, Oahu, thence to Kalena, to Pohakea, Maunauna, Kanehoa, Keahumoa, and finally to Waikele. The king of Oahu, Ahuapau, offers the rule of Oahu to anyone who can slay the shark man, Kamaikaakui. After effecting this, Palila (who has inherited the nature of a spirit from his mother), is carried to the temple and made all human, in order to wed the king's daughter. He slays Olomana, the greatest warrior on Oahu, goes fishing successfully with Kahului, with war club

[1] See *Kamapuaa*, where the same feat is described.

for paddle and fishhook, then, with his club to aid him, springs to Molokai, Lanai, Maui, and thence to Kaula, Hawaii. Hina's sister Lupea becomes his attendant. She is a *hau* tree, and where Palila's malo is hung no *hau* tree grows to this day, through the power of Ku, Palila's god. The kings of Hilo and Hamakua districts, Kulukulua and Wanua, are at war. Palila fights secretly, known only by a voice which at each victim calls "slain by me, Palila, by the offspring of Walewale, by the word of Lupea, by the *oo* bird that sings in the forest, by the mighty god Ku." Finally he makes himself known and kills Moananuikalehua, whose war club, Koholalele, takes 700 men to carry; Kumunuiaiake, whose spear of *mamane* wood from Kawaihae can be thrown farther than one *ahupuaa;* and Puupuukaamai, whose spear of hard *koaie* wood can kill 1,200 at a stroke. The jaw bones of these heroes he hangs on the tree Kahakaauhae. Kulukulua is made ruler; finally Palila becomes king of Hilo.

5. Aiai

Kuula and Hina live at Niolopa, Nuuanu. They possess a pearl fish hook called Kanoi, guarded by the bird Kamanuwai, who lives upon the *aku* fish caught by the magic hook. When Kipapalaulu, king of Honolulu, steals the hook, the bird sleeps from hunger, hence the name of the locality, Kaumakapili, "perching with closed eyes." Hina bears an abortive child which she throws into the water. It drifts to a rock below the Hoolilimanu bridge and floats there. This child is Aiai. The king's daughter discovers it, brings up the child, and when he becomes a handsome youth, she marries him. One day she craves the *aku* fish. Her husband, Aiai, persuades her to beg the stolen hook of her father. Thus he secures the hook and returns it to its bird guardian.[1]

6. Puniaiki

The handsome son of Nuupia and of Halekou of Kaneohe, Oahu, who nurses Uhumakaikai, the parent of all the fishes, is furnished with whatever fish he wants. He marries Kaalaea, a handsome and well-behaved woman of the district, who brings him no dowry, but to whom he and his father make gifts according to custom. With his mother's permission he goes to live in her home, but the aunt insults him because he does nothing but sleep. The family offer to kill her, but he broods over his wrong, leaves for Kauai, and, on a wager, bids his mother use her influence to send the fish thither.

[1] Compare the fishhook Pahuhu in *Nihoalaki;* the *leho* shells in *Iwa,* and the pearl fishhook of Kona in *Kaulanapokii.* In Thrum's story from Moke Manu (p. 230) Aiai is the son of the fish god, Kuula, and, like his father, acts as a culture hero who locates the fishing grounds and teaches the art of making fish nets for various kinds of fishes. The hero of this story is Aiai's son, Puniaiki.

They come just in time to save his life and to win for him the island of Kauai. But his pet fish laments his unfaithfulness to his home, he takes it up and kisses it and returns to Oahu.

7. Pikoiakaalala

Raven is the father, Koukou the mother, Rat and Bat the sisters, and Pikoiakaalala the brother of the rat family of Wailua, Kauai, who change into human beings. The sisters marry men of note. Pikoiakaalala wins in his first attempt to float the *koieie* board, then follows it down the rapids and swims to Oahu. Here he beats Mainele, the champion rat shooter, by summoning the rats in a chant and then shooting ten rats and one bat at once. Then he defeats him in a riddling contest in which the play turns upon the word rat. On Hawaii the king, Keawenuiaumi, wants the birds shot because they deceive his canoe builders and prevent any trees from being felled. Pikoiakaalala succeeds in shooting them by watching their reflection in a basin of water.

8. Kawelo

When Kawelo is born to Maihuna and Malaiakalani in Hanamaulu, Kauai, the fourth of five children, the maternal grandparents foresee that he is to be a wonder, and they offer to bring him up at Wailua, where Aikanaka, the king's son, and Kauahoa of Hanalei are his companions. Later the parents take him to Oahu, where Kakuhewa is king, and live at Waikiki, where Kawelo marries Kanewahineikiaoha, daughter of a famous warrior, Kalonaikahailaau, from whom he learns the art of war. Fishing he learns from Maakuakeke. On his parents' return to Kauai they are abused of their property, and summon Kawelo to redress their wrongs. He sends his wife to fetch the stroke Wahieloa from his father-in-law, who heaps abuse upon the son-in-law, not aware that Kawelo hears all his derisive comments through his god Kalanikilo. A fight follows in which the son-in-law knocks out the old man and proves his competence as a pupil. The Oahu king furnishes a canoe in which Kawelo sets out for Kauai with his wife, his brother, Kamalama, and other followers, of whom Kalaumeki and Kaeleha are chief. On Kauai he and his brother defeat all the champions of Aikanaka, with their followers, one after the other, finally slaying his old playmate Kauahoa, this with the aid of his wife, who tangles her *pikoi* ball in the end of his opponent's war club.

In the division of land that follows this victory Kona falls to his brother and Koolau and Puna to his two chief warriors. But Kaelehu visits Aikanaka at Hanapepe, falls in love with his daughter, and persuades himself that he could do better by taking up the

cause of the defeated chief. Knowing that Kawelo has never learned the art of dodging stones, they bury him in a shower of rocks, beat him with a club, and leave him for dead. He revives when carried to the temple for sacrifice, rises, and slays them all; not one escapes.

9. KUALII

Kualii's first battle happens before he is a man, when he and his father dedicate the temple on Kawaluna, Oahu, as an act of rebellion. The chiefs of Oahu come against him with three armies, but Kualii, with his warriors, Maheleana and Malanaihaehae, and his war club, Manaiakalani, slays the enemy chiefs and beats back 12,000 men at Kalena. Later he conducts a successful campaign in Hawaii, establishes Paepae against the rebel faction of Molokai, and pacifies Haloalena, who is rebelling against the king of Maui. In this campaign he secures the bold and mischievous Kauhi as his follower, who is in time his chief warrior. As Kualii grows stronger, he goes in disguise to battle, kills the bravest chief, secures his feather cloak, and runs home with it. A lad who sees him pass each day runs after and cuts a finger from the dead enemy, after the battle of Kalakoa, and reveals the true hero of the day.[1] The chant to Kualii is composed by two brothers, Kapaahulani and Kamakaaulani, who are in search of a new lord. On the day of battle at Kaahumoa one joins each army; one brother leads Kualii's forces to an appointed spot and the other attempts to pacify the chief with the prearranged chant, in which he is successful; the brothers are raised to honor and peace is declared. Kualii lives to old age, when he is "carried to battle in a net of strings." His genealogical tree carries his ancestry back to Kane, and Kualii himself has the knowledge and attributes of a god.

10. OPELEMOEMOE

A man of Kalauao, Ewa, Oahu, has a habit of falling into a supernatural sleep for a month at a time. In such a sleep he is taken to be sacrificed at the temple of Polomauna, Kauai, but waking at the sound of thunder, he goes to Waimea, where he marries, and cultivates land. When the time comes for his sleep, he warns his wife, but she and her brothers and servants decide to drop him into the sea. When the month is up, it thunders, he wakens, finds himself tied in the bottom of the sea, breaks loose and comes back to his wife. Before their son is born he leaves her and returns to Oahu. The child is born, is abused by his stepfather, and finding he has a different father, follows Opelemoemoe to Oahu. The rest of his story is told under Kalelealuaka.

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[1] Compare *Kalelealuaka.*

11. KALELEALUAKA

Kakuhihewa, king of Ewa, on Oahu, and Pueonui, king from Moanalua to Makapuu, are at war with each other. Kalelealuaka, son of Opelemoemoe, the sleeper, lives with his companion, Keinohoomanawanui, at Oahunui. He is a dreamer; that is, a man who wants everything without working for it. One night the two chant their wishes. His companion desires a good meal and success in his daily avocations, but Kalelealuaka wishes for the king's food served by the king himself, and the king's daughter for his wife. Now Kakuhihewa has night after night seen the men's light and wondered who it might be. This night he comes to the hut, overhears the wish, and making himself known to the daring man, fulfills his wish to the letter. Thus Kalelealuaka becomes the king's son-in-law. When the battle is on with the rival king, Kalelealuaka's companion goes off to war, but Kalelealuaka remains at home. When all are gone, he runs off like the wind, slays Pueo's best captain and brings home his feather cloak, while his friend gets the praise for the deed. Finally he is discovered, he brings out the feather cloaks and is made king of Oahu, Kakuhihewa serving under him.

B. HERO TALES PRIMARILY OF HAWAII

1. WAHANUI

Wahanui, king of Hawaii, makes a vow to "trample the breasts of Kane and Kanaloa."[1] He takes his prophet, Kilohi, and starts for Kahiki. Kane and Kanaloa have left their younger brother, Kaneapua, on Lanai, because he made their spring water filthy. He forces himself upon Wahanui, and saves him from the dangers of the way—from the land of Kanehunamoku, which takes the shape of Hina's dog; from the two demigod hills, Paliuli and Palikea, sent against them by Kane and Kanaloa; and from a 10 days' storm loosened from the calabash of Laamaomao, which they escape by making their boat fast to the intestines of Kamapuaa's grandmother under the sea. When Wahanui has fulfilled his quest and sets out to return, Kaneapua gives him his double-bodied god, Pilikua, and warns him not to show it until he gets to Hawaii. He displays it at Kauai, and the Kauai people kill him in order to get the god. The Hawaii people hear of it, invite the Kauai people to see them, and slaughter them in revenge.

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[1] This means literally "to travel over land and sea." (See Malo, p. 316.) The song runs:

"Wahilani, king of Oahu,
Who sailed away to Kahiki,
To the islands of Moananuiakea,
To trample the breasts of Kane and Kanaloa."

2. KAMAPUAA

This demigod, half man, half hog, lives in Kaliuwaa valley, Oahu, in the reign of Olopana.[1] His father is Kahikiula, his mother, Hina, his brother, Kahikihonuakele. He robs Olopana's chicken roosts, is captured, swung on a stick, and carried in triumph until his grandmother sings a chant which gives him supernatural strength to slay his enemies. Four times he is captured and four times escapes, killing all of Olopana's men but Makalii. Then he flees up the valley Kaliuwaa and lets his followers climb up over his back to the top of the cliff, except his grandmother, who insists upon climbing up his front. He flees to Wahiawa, loses his strength by eating food spelled with the letters *lau*, but eventually becomes lord of Oahu. In Kahiki, his father-in-law, Kowea, has a rival, Lonokaeho, who in his supernatural form has eight foreheads as sharp as an ax. Kamapuaa chants to his gods, and the weeds Puaakukui, Puaauhaloa, and Puaamaumau grow over the foreheads. Thus snared, Lonokaeho is slain. Kamapuaa also defeats Kuilioloa, who has the form of a dog.

The story next describes the struggle between Pele and the pig god. Kamapuaa goes to Kilauea on Hawaii and stands on a point of land overlooking the pit called Akanikolea. Below sit Pele and her sisters stringing wreaths. Kamapuaa derides Pele's red eyes and she in revenge tells him he is a hog, his nose pierced with a cord, his face turned to the ground and a tail that wags behind. When he retaliates she is so angry that she calls out to her brothers to start the fires. Kamapuaa's love-making god, Lonoikiaweawealoha, decoys the brothers to the lowlands. Then Pele bids her sisters and uncles to keep up the fire, but Kamapuaa's sister, Keliiomakahanaloa, protects him with cloud and rain. Kamapuaa takes his hog form, and hogs overrun the place; Pele is almost dead. Then the love-making god restores her, she fills up the pit again with fire; but Kamapuaa calls for the same plants as before, which are his supernatural bodies, to choke out the flames. At length peace is declared and Pele takes Puna, Kau, and Kona districts, while Kamapuaa takes Hilo, Hamakua, and Kohala. (Hence the former districts are overrun with lava flows; the latter escape.)

Next Kamapuaa gets Kahikikolo for a war club. Makalii, king of Kauai, is fighting Kaneiki. After Kamapuaa has killed two warriors and driven away two spear throwers, he reveals himself to Makalii, who prostrates himself. Kamapuaa recounts the names of over fifty heroes whom he has slain and boasts of his amours. He spares Makalii on condition that he chant the name song in his honor, and spares his own father, brother, and mother. Later he

[1] This is not the Olopana of Hawaii.

pays a visit to his parents at Kalalau, but has to chant his name song to gain recognition. This angers him so much that he can be pacified only when Hina, his mother, chants all the songs in honor of his name. By and by he goes away to Kahiki with Kowea.[1]

3. Kana

The firstborn of Hakalanileo and Hina is born in the form of a rope at Hamakualoa, Maui, in the house Halauoloolo, and brought up by his grandmother, Uli, at Piihonua, Hilo. He grows so long that the house has to be lengthened from mountain to sea to hold him. When the bold Kapepeekauila, who lives on the strong fortress of Haupu, Molokai, carries away Hina on his floating hill, Hakalanileo seeks first his younger son, Niheu, the trickster, then his terrible son Kana, to beseech their aid in recovering her. From Uli, Kana secures the canoe Kaumaielieli, which is buried at Paliuli, and the expedition sets forth, bearing Kana stretched in the canoe like a long package to conceal his presence, Niheu with his war club Wawaikalani, and the father Hakalanileo, with their equipment of paddlers. The Molokai chief has been warned by his priest Moi's dream of defeat, but, refusing to believe him, sends Kolea and Ulili to act as scouts. As the canoe approaches, he sends the scoutfish Keauleinakahi to stop it, but Niheu kills the warrior with his club. When a rock is rolled down the cliff to swamp it, Kana stops it with his hand and slips a small stone under to hold it up. Niheu meanwhile climbs the cliff, enters the house Halehuki, seizes Hina and makes off with her. But Hina has told her new lover that Niheu's strength lies in his hair, so Kolea and Ulili fly after and lay hold of the intruder's hair. Niheu releases Hina and returns unsuccessful. Kana next tries his skill. He stretches upward, but the hill rises also until he is spun out into a mere cobweb and is famishing with hunger. Niheu advises him to lean over to Hawaii that his grandmother may feed him. After three days, this advice reaches his ear and he bends over Haleakala mountain on Maui, where the groove remains to this day, and puts his head in at the door of his grandmother's house in Hawaii, where he is fed until he is fat again. Niheu, left behind in the boat, sees his brother's feet growing fat, and finally cuts off one to remind Kana of the business in hand. Now the hill Haupu is really a turtle. Uli tells Kana that if he breaks the turtle's flippers it can no longer grow higher. Thus Kana succeeds in destroying the hill Haupu and winning Hina back to his father.[2]

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[1] This is only a fragment of the very popular story of the pig god. For Pele, see Ellis, IV. For both Pele and Kamapuaa, Emerson, *Unwritten Literature*, pp. 25, 85, 186, 228; and *Pele and Iliiaka;* Thrum, pp. 36, 193; and Daggett, who places the beginning of the Pele worship in the twelfth century.

[2] Rev. A. O. Forbes's version of this story is printed in Thrum, p. 63. See also Daggett. They differ only in minor detail. Uli's chant of the canoe is used by sorcerers to exorcise the spirits, and Uli is the special god of the priests who use sorcery.

4. KAPUNOHU

Kukuipahu and Niulii are chiefs of Kohala when Kapunohu, the great warrior, is born in Kukuipahu. Kanikaa is his god, and Kanikawi his spear. Insulted by Kukuipahu, he goes to the uplands to test his strength, and sends his spear through 800 *wili-wili* trees at once. Two men he meets on the way are offered as much land as they can run over in a certain time; thus the upland districts of Pioholowai and Kukuikiikii are formed. Kapunohu makes a conquest of a number of women, before joining Niulii against Kukuipahu. In the battle that follows at Kapaau 3,200 men are killed and trophies taken, and Kukuipahu falls. Kapunohu, armed with Kanikawi, kills Paopele at Lamakee, whose huge war club 4,000 men carry. After this feat he goes to Oahu, where his sister has married Olopana, who is at war with Kakuhihewa. Kapunohu pulls eight patches of taro at one time for food, then joins his brother-in-law and slays Kakuhihewa. Next he wins against Kemano, chief of Kauai, in a throwing contest, spear against sling stone, and becomes ruler over Kauai. His skill in riddles brings him wealth in a tour about Hawaii, but two young men of Kau finally outdo him in a contest of wit.

5. KEPAKAILIULA

When this son of Ku and Hina is born in Keaau, Puna, in the form of an egg, the maternal uncles, Kiinoho and Kiikele, who are chiefs of high rank, steal him away and carry him to live in Paliuli, where in 10 days' time he becomes a beautiful child; in 40 days he has eyes and skin as red as the feather cape in which he is wrapped, and eats nothing but bananas, a bunch at a meal. The foster parents travel about Hawaii to find a bride of matchless beauty for their favorite, and finally choose Makolea, the daughter of Keauhou and Kahaluu, who live in Kona. Thither they take the boy, leaving Paliuli forever, and this place has never since been seen by man. The girl is, however, betrothed to Kakaalaneo, king of Maui, and when her parents discover her amour with Kepakailiula they send her off to her husband, who is a famous spearsman. Kepakailiula now moves to Kohala and marries the pretty daughter of its king. Two successive nights he slips over to Maui, fools the drunken king, and enjoys his bride. Then he persuades his father-in-law, Kukuipahu, to send a friendly expedition to Maui, which he turns into a war venture, and slays the chief Kakaalaneo and so many men that his father-in-law is obliged to put a stop to the slaughter by running in front of him with his wife in his arms. He then makes Kukuipahu king over Maui and goes on to Oahu, where Kakuhihewa hastens to make peace. One day when Makolea is out surf riding,

messengers of the king of Kauai, Kaikipaananea, steal her away and she becomes this king's wife. Kepakailiula follows her to Kauai and defeats the king in boxing. One more contest is prepared; the king has two riddles, the failure to answer which will mean death. Only one man knows the answers, Kukaea, the public crier, and he is an outcast who has lived on nothing but filth all his life. Kepakailiula invites him in, feeds, and clothes him. For this attention, the man reveals the riddles, Kepakailiula answers them correctly, and bakes the king in his own oven. The riddles are:

1. "Plaited all around, plaited to the bottom, leaving an opening. Answer: A house, thatched all around and leaving a door."

2. "The men that stand, the men that lie down, the men that are folded. Answer: A house, the timbers that stand, the battens laid down, the grass and cords folded."

6. Kaipalaoa

The boy skilled in the art of disputation, or *hoopapa*, lives in Waiakea, Hilo, Hawaii. In the days of Pueonuiokona, king of Kauai, his father, Halepaki, has been killed in a riddling contest with Kalanialiiloa, the taboo chief of Kauai, whose house is almost surrounded by a fence of human bones from the victims he has defeated in this art. Kaipalaoa's mother teaches him all she knows, then his aunt, Kalenaihaleauau, wife of Kukuipahu, trains him until he is an expert. He meets Kalanialiiloa, riddles against all his champions, and defeats them. They are killed, cooked in the oven, and the flesh stripped from their bones. Thus Kaipalaoa avenges his father's death.

7. Moikeha.

Olopana and his wife Luukia, during the flood at Waipio, are swept out to sea, and sail, or swim, to Tahiti, where Moikeha is king. Olopana becomes chief counsellor, and Luukia becomes Moikeha's mistress. Mua, who also loves Luukia, sows discord by reporting to her that Moikeha is boasting in public of her favors. She repulses Moikeha and he, out of grief, sails away to Hawaii. The lashing used for water bottles and for the binding of canoes is called the *pauoluukia* ("skirt of Luukia") because she thus bound herself against the chief's approaches.

Moikeha touches at various points on the islands. At Hilo, Hawaii, he leaves his younger brothers Kumukahi and Haehae; at Kohala, his priests Mookini and Kaluawilinae; at Maui, a follower, Honuaula; at Oahu his sisters Makapuu and Makaaoa. With the rest—his foster son Kamahualele, his paddlers Kapahi and Moanaikaiaiwe, Kipunuiaiakamau and his fellow, and two spies, Kaukauka-

munolea and his fellow—he reaches Wailua, Kauai, at the beach Kamakaiwa. He has dark reddish hair and a commanding figure, and the king of Kauai's two daughters fall in love with and marry him. He becomes king of Kauai and by them has five sons, Umalehu, Kaialea, Kila, Kekaihawewe, Laukapalala. How his bones are buried first in the cliff of Haena and later removed to Tahiti is told in the story of Kila.[1]

8. KILA

Moikeha, wishing to send a messenger to fetch his oldest son from Tahiti, summons his five sons and tests them to know by a sign which boy to send. The lot falls upon Kila, the youngest. On his journey Kila encounters dangers and calls upon his supernatural relatives. The monsters Keaumiki and Keauka draw him down to the coral beds, but Kakakauhanui saves him. His rat aunt, Kanepohihi, befriends him, and when he goes to his uncle Makalii,[2] who has all the food fastened up in his net, she nibbles the net and the food falls out. At Tahiti he first kills Mua, who caused his father's exile. Then his warriors are matched with the Tahiti champions and he himself faces Makalii, whose club is Naulukohelewalewa. Kila, with the club Kahikikolo stuns his uncle "long enough to cook two ovens of food." The spirits of Moikeha's slain followers appear and join their praises to those of the crowd assembled, together with ants, birds, pebbles, shells, grass, smoke, and thunder. Kila goes to his father's house, Moaulanuiakea, thatched with birds' feathers, and built of *kauila* wood. All is desolate. The man whom he seeks, Laamaikahiki, is hidden in the temple of Kapaahu. On a strict taboo night Kila conceals himself and, when the brother comes to beat the drum, delivers his message. Kila succeeds in bringing his brother to Hawaii, who later returns to Kahiki from Kahoolawe, hence the name "The road to Tahiti" for the ocean west of that island. When Laamaikahiki revisits Hawaii to get the bones of his father, he brings the *hula* drum and *kaeke* flute. Meanwhile Kila has become king, after his father's death. The jealous brothers entice him to Waipio, Hawaii, where they abandon him to slavery. The priest of the temple adopts him. He gains influence and introduces the tenant system of working a number of days for the landlord, and is beloved for his industry. At the time of famine in the days of Hua,[3] one of his brothers comes to Waipo to get food. Kila has him thrown into prison, but each time he is taken out to be

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[1] See Daggett's account, who places Moikeha's rule in the eleventh century.

[2] Kaulu meets the wizard Makalii in rat form and kills him by carrying him up in the air and letting him drop. Makalii means "little eyes" and refers to a certain mesh of fish net. One form of cat's cradle has this name. It also names the six summer months, the Pleiades, and the trees of plenty planted in Paliuli. "Plenty of fish" seems to be the root idea of the symbol.

[3] Daggett tells the story of *Hua*, priest of Maui.

killed, Kila imitates the call of a mud hen and the sacrifice is postponed. Finally the mother and other brothers are summoned, Kila makes himself known, and the mother demands the brothers' death. Kila offers himself as the first to be killed, and reconciliation follows. Later he goes with Laamaikahiki back to Tahiti to carry their father's bones.

9. Umi

The great chief of Hawaii, Liloa, has a son by Piena, named Hakau. On a journey to dedicate the temple of Manini at Kohalalele, Liloa sees Akahiakuleana bathing in the Hoea stream at Kaawikiwiki and falls in love with her. Some authorities claim she was of low birth, others make her a relative of Liloa. He leaves with her the customary tokens by which to recognize his child. When their boy Umi is grown, having quarreled with his supposed father, he takes the tokens and, by his mother's direction, goes to seek Liloa in Waipio valley. Two boys, Omaokamao and Piimaiwaa, whom he meets on the way, accompany him. Umi enters the sacred inclosure of the chief and sits in his father's lap, who, recognizing the trophies, pardons the sacrilege and sending for his gods, performs certain ceremonies. At his death he wills his lands and men to Hakau, but his gods and temples to Umi.

Hakau is of a cruel and jealous disposition. Umi is obliged to leave him and go to farming with his two companions and a third, Koi, whom he meets on the way. He marries two girls, but their parents complain that he is lazy and gets no fish. Racing with Paiea at Laupahoehoe, he gets crowded against the rocks. This is a breach of etiquette and he nurses his revenge. Finally, by a rainbow sign and by the fact that a pig offered in sacrifice walks toward Umi, his chiefly blood is proved to the priest Kaoleioku. The priest considers how Umi may win the kingdom away from the unpopular Hakau. Umi studies animal raising and farming. He builds four large houses, holding 160 men each, and these are filled in no time with men training in the arts of war. A couple of disaffected old men, Nunu and Kakohe, are won over to Umi's cause, and they advise Hakau to prepare for war with Umi. While all the king's men are gone to the forests to get feathers for the war god, Umi and his followers start, on the day of Olekulna, and on the day of Lono they surprise and kill Hakau and his few attendants, who thought they were men from the outdistricts come with their taxes. So Umi becomes king. Kaoleioku is chief priest, and Nunu and Kakohe are high in authority. The land he divides among his followers, giving Kau to Omaokamau, Hilo to Kaoleioku, Hamakua to Piimaiwaa, Kahala to Koi, Kona to Ehu, and Puna to another friend. To prove how long Umi will hold his kingdom, he is placed 8 fathoms

away from a warrior who hurls his spear at the king's middle, using the thrust known as Wahie. Umi wards it off, catches it by the handle and holds it. This is a sign that he will hold his kingdom successfully—"your son, your grandson, your issue, your offspring until the very last of your blood."

Umi now makes a tour of the island for two years. He slays Paiea. He sends Omaokamau to Piilani of Maui to arrange a marriage with Piikea. After 20 days, Piikea sets sail for Hawaii with a fleet of 400 canoes, and a rainbow "like a feather helmet" stands out at sea signaling her approach. The rest of the story has to do with the adventures of Umi's three warriors, Omaokamau who is right-handed, Koi who is left-handed, and Piimaiwae, who is ambidextrous, during the campaign on Maui, undertaken at Piikea's plea to gain for her brother, Kihapiilani, the rule over Maui. The son and successor of Umi is Keawenuiaumi, father of Lonoikamakahiki.

10. Kihapiilani

Lonoapii, king of Maui, has two sisters, Piikea, the wife of Umi, and Kihawahine, named for the lizard god, and a younger brother, Kihapiilani, with whom he quarrels. Kihapiilani nurses his revenge as he plants potatoes in Kula. Later he escapes to Umi in Hawaii, and his sister Piikea persuades her husband to aid his cause with a fleet of war canoes that make a bridge from Kohala to Kauwiki. Hoolae defends the fort at Kauwiki. Umi's greatest warriors, Piimaiwae, Omaokamau, and Koi, attack in vain by day. At night a giant appears and frightens away intruders. One night Piimaiwaa discovers that the giant is only a wooden image called Kawalakii, and knocks it over with his club. Lonoapii is slain and Kihapiilani becomes king. He builds a paved road from Kawaipapa to Kahalaoaka and a shell road on Molokai.

11. Pakaa and Kuapakaa[1]

Pakaa, the favorite of Keawenuiaumi, king of Hawaii, regulates the distribution of land, has charge of the king's household, keeps his personal effects, and is sailing master for his double canoe. The king gives him land in the six districts of Hawaii. He owns the paddle, Lapakahoe, and the wooden calabash with netted cover in which are the bones of his mother, Laamaomao, whose voice the winds obey.

Two men, Hookeleiholo and Hookeleipuna, ruin him with the king. So, taking the king's effects, his paddle and calabash, he sails away

[1] This story Fornander calls "the most famous in Hawaiian history."

to Molokai where he marries a high chiefess and has a son, Kuapakaa, named after the king's cracked skin from drinking *awa*. He plants fields in the uplands marked out like the districts of Hawaii, and trains his son in all the lore of Hawaii.

The king dreams that Pakaa reveals to him his residence in Kaula. His love for the man returns and he sets out with a great retinue to seek him. Pakaa foresees the king's arrival and goes to meet him and bring him to land. He conceals his own face under the pretense of fishing, and leaves the son to question the expedition. First pass the six canoes of the district chiefs of Hawaii, and Kuapakaa sings a derisive chant for each, calling him by name. Then he inquires their destination and sings a prophecy of storm. The king's sailing masters, priests, and prophets deny the danger, but the boy again and again repeats the warning. He names the winds of all the islands in turn, then calls the names of the king's paddlers. Finally he uncovers the calabash, and the canoes are swamped and the whole party is obliged to come ashore. Pakaa brings the king the loin cloth and scented tapa he has had in keeping, prepares his food in the old way, and makes him so comfortable that the king regrets his old servant. The party is weather-bound four months. As they proceed, they carry the boy Kuapakaa with them. He blows up a storm in which the two sailing masters are drowned, and carries the rest of the party safe back to Kawaihae, Kohala. Here the boy is forgotten, but by a great racing feat, in which he wins against his contestants by riding in near shore in the eddy caused by their flying canoes, thus coming to the last stretch unwearied, he gets the lives of his father's last enemies. Then he makes known to the king his parentage, and Pakaa is returned to all his former honors.

12. Kalaepuni

The older brother of Kalaehina and son of Kalanipo and Kamelekapu, is born and raised in Holualoa, Kona, in the reign of Keawenuiaumi. He is mischievous and without fear. At 6 he can outdo all his playmates, at 20 he is fully developed, kills sharks with his hands and pulls up a *kou* tree as if it were a blade of grass. The king hides himself, and Kalaepuni rules Hawaii. The priest Mokupane plots his death. He has a pit dug on Kahoolawe, presided over by two old people who are told to look out for a very large man with long hair like bunches of *olona* fiber. Once Kalaepuni goes out shark killing and drifts to this island. The old people give him fish to eat, but send him to the pit to get water; then throw down stones on his head until he dies, at the place called Keanapou.

13. Kalaehina

The younger brother of Kalaepuni can throw a canoe into the sea as if it were a spear, and split wood with his head. He proves his worth by getting six canoes for his brother out of a place where they were stuck, in the uplands of Kapua, South Kona, Hawaii. He makes a conquest of the island of Maui; its king, Kamalalawalu, flees and hides himself when Kalaehina defies his taboo. There he rules until Kapakohana, the strong usurper of Kauai, wrestles with him and pushes him over the cliff Kaihalulu and kills him.[1]

14. Lonoikamakahike

Lonoikamakahike was king of Hawaii after Keawenuiaumi, his father, 64 generations from Wakea. According to the story, he is born and brought up at Napoopo, Hawaii, by the priests Loli and Hauna. He learns spear throwing from Kanaloakuaana; at the test he dodges 3 times 40 spears at one time. He discards sports, but becomes expert in the use of the spear and the sling, in wrestling, and in the art of riddling disputation, the *hoopapa*. He also promotes the worship of the gods. While yet a boy he marries his cousin Kaikilani, a woman of high rank who has been Kanaloakuaana's wife, and gives her rule over the island until he comes of age. Then they rule together, and so wisely that everything prospers.

Kaikilani has a lover, Heakekoa, who follows them as they set out on a tour of the islands. While detained on Molokai by the weather, Lonoikamakahike and his wife are playing checkers when the lover sings a chant from the cliff above Kalaupapa. Lonoikamakahike suspects treachery and strikes his wife to the ground with the board. Fearful of the revenge of her friends he travels on to Kailua on Oahu to Kekuhihewa's court, which he visits incognito. Reproached because he has no name song, he secures from a visiting chiefess of Kauai the chant called "The Mirage of Mana." In the series of bets which follow, Lonoikamakahike wins from Kakuhihewa all Oahu and is about to win his daughter for a wife when Kaikilani arrives, and a reconciliation follows. The betting continues, concluded by a riddling match, in all of which Lonoikamakahike is successful.

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[1] One of the most popular heroes of the Puna, Kau, and Kona coast of Hawaii to-day is the *kupua* or "magician," Kalaekini. His power, *mana*, works through a rod of *kauila* wood, and his object seems to be to change the established order of things, some say for good, others for the worse. The stories tell of his efforts to overturn the rock called Pohaku o Lekia (rock of Lekia), of the bubbling spring of Punaluu, whose flow he stops, and the blowhole called Kapuhiokalaekini, which he chokes with cross-sticks of *kauila* wood. The double character of this magician, whom one native paints as a benevolent god, another, not 10 miles distant, as a boaster and mischief-maker, is an instructive example of the effect of local coloring upon the interpretation of folklore. Daggett describes this hero. He seems to be identical with the Kalaehina of Fornander.

But his wife brings word that the chiefs of Hawaii, enraged by his insult to her person, have rebelled against him, only the district of Kau remaining faithful. In a series of battles at Puuanahulu, called Kaheawai; at Kaunooa; at Puupea; at Puukohola, called Kawaluna because undertaken at night and achieved by the strategy of lighting torches to make the appearance of numbers; at Kahua, called Kaiopae; at Halelua, called Kaiopihi from a warrior slain in the battle; finally at Puumaneo, his success is complete, and Hawaii becomes his.

Lonoikamakahike sails to Maui with his younger brother and chief counsellor, Pupuakea, to visit King Kamalalawalu, whose younger brother is Makakuikalani. In the contest of wit, Lonoikamakahike is successful. The king of Maui wishes to make war on Hawaii and sends his son to spy out the land, who gains false intelligence. At the same time Lonoikamakahike sends to the king two chiefs who pretend disaffection and egg him on to ruin. In spite of Lanikaula's prophecy of disaster, Kamalalawalu sails to Hawaii with a fleet that reaches from Hamoa, Hana, to Puakea, Kohala; he and his brother are killed at Puuoaoaka, and their bodies offered in sacrifice.[1]

Lonoikamakahike, desiring to view "the trunkless tree Kahihikolo," puts his kingdom in charge of his wife and sails for Kauai. Such are the hardships of the journey that his followers desert him, only one stranger, Kapaihiahilani, accompanying him and serving him in his wanderings. This man therefore on his return is made chief counsellor and favorite. But he becomes the queen's lover, and after an absence on Kauai, finds himself disgraced at court. Standing without the king's door, he chants a song recalling their wanderings together; the king relents, the informers are put to death, and he remains the first man in the kingdom until his death. Nor are there any further wars on Hawaii until the days of Keoua.

15. Keaweikekahialii

This chief, born in Kailua, Kona, has a faithful servant, Mao, who studies how his master may usurp the chiefship of Hawaii. One day while Keaweikekahialii plays at checkers with King Keliiokaloa, Mao approaches, and while speaking apparently about the moves of the game, conveys to him the intelligence that now is the time to strike. Mao kills the king by a blow on the neck, and they further slay all the 800 chiefs of Hawaii save Kalapanakuioiomoa, whose daughter Keaweikekahialii marries, thus handing down the high chief blood of Hawaii to this day.

[1] Mr. Stokes found on the rocks at Kahaluu, near the *heiau* of Keeku, a petroglyph which the natives point to as the beheaded figure of Kamalalawalu.

16. KEKUHAUPIO

One of the most famous warriors and chiefs in the days of Kalaniopuu and of Kaméhaméha, kings of Hawaii, was Kekuhaupio, who taught the latter the art of war. He could face a whole army of men and ward off 400 to 4,000 spears at once. In the battle at Waikapu between Kalaniopuu of Hawaii and Kahekili of Maui, the Hawaii men are put to flight. As they flee over Kamoamoa, Kekuhaupio faces the Maui warriors alone. Weapons lie about him in heaps, still he is not wounded. The Maui hero, Oulu, encounters him with his sling; the first stone misses, the god Lono in answer to prayer averts the next. Kekuhaupio then demands with the third a hand-to-hand conflict, in which he kills Oulu.

C. LOVE STORIES

1. HALEMANO

The son of Wahiawa and Kukaniloko is born in Halemano, Waianae, and brought up in Kaau by his grandmother, Kaukaalii. Dreaming one day of Kamalalawalu, the beauty of Puna, he dies for love of her, but his sister Laenihi, who has supernatural power, restores him to life and wins the beauty for her brother. First she goes to visit her and fetches back her wreath and skirt to Halemano. Then she shows him how to toll the girl on board his red canoe by means of wooden idols, kites, and other toys made to please her favorite brother.

The king of Oahu, Aikanaka, desires Halemano's death in order to enjoy the beauty of Puna. They flee and live as castaways, first on Molokai, then Maui, then Hawaii, at Waiakea, Hilo. Here the two are estranged. The chief of Puna seduces her, then, after a reconciliation, the Kohala chief, Kumoho, wins her affection. Halemano dies of grief, and his spirit appears to his sister as she is surfing in the Makaiwi surf at Wailua, Kauai. She restores him to life with a chant.

In order to win back his bride, Halemano makes himself an adept in the art of singing and dancing (the *hula*). His fame travels about Kohala and the young chiefess Kikekaala falls in love with him. Meanwhile the seduced wife has overheard his wonderful singing and her love is restored. When his new mistress gives a *kilu* singing match, she is present, and when Halemano, after singing eight chants commemorating their life of love together, goes off with the new enchantress, she tries in vain to win him back by chanting songs which in turn deride the girl and recall herself to her lover. He soon wearies of the girl and escapes from her to Kauai, where his old love follows him. But they do not agree. Kamalalawalu leaves

for Oahu, where she becomes wife to Waiahole at Kualoa. Two Hawaii chiefs, Huaa and Kuhukulua, come with a fleet of 8,000 canoes, make great slaughter at Waiahole, and win the beauty of Puna for their own.

2. Uweuwelekehau

Olopana, king of Kauai, has decreed that his daughter, Luukia, shall marry none but Uweuwelekehau, the son of Ku and Hina in Hilo, and that he shall be known when he comes by his chiefly equipment, red canoe, red sails, etc. Thunder, lightning, and floods have heralded this child's birth, and he is kept under the chiefly taboo. One day he goes to the Kalopulepule River to sail a boat; floods wash him out to sea; and in the form of a fish he swims to Kauai, is brought to Luukia and, changing into a man, becomes her lover. When Olopana hears this, he banishes the two to Mana, where only the gods dwell. These supply their needs, however, and the country becomes so fertile that the two steal the hearts of the people with kindness, and all go to live at Mana. Finally Olopana recognizes his son-in-law and they become king and queen of Kauai, plant the coconut grove at Kaunalewa, and build the temple of Lolomauna.

3. Laukiamanuikahiki

Makiioeoe, king of Kuaihelani, has an amour with Hina on Kauai and, returning home, leaves with Hina his whale-tooth necklace and feather cloak to recognize the child by, and bids that his daughter be sent to him with the full equipment of a chief. Meanwhile he prepares a bathing pool, plants a garden, and toboos both for his daughter's arrival. Laukiamanuikahiki is abused by her supposed father, and, discovering the truth, starts out under her mother's direction to find her real father. With the help of her grandmother she reaches Kuaihelani. Here she bathes in the taboo pool and plucks the taboo flowers. She is about to be slain for this act when her aunt, in the form of an owl, proclaims her name, and the chief recognizes his daughter. Her beauty shines like a light. Kahikiula, her half brother, on a visit to his father, becomes her lover. When he returns to his wife, Kahalaokolepuupuu in Kahikiku, she follows in the shape of an old woman called Lupewale. Although her lover recognizes her, she is treated like a servant. In revenge she calls upon the gods to set fire to the dance house, and burns all inside. Kahikiula now begs her to stay, but she leaves him and returns to Kuaihelani.

4. Hoamakeikekula

"Companion-in-suffering-on-the-plain" is a beautiful woman of Kohala, Hawaii, born at Oioiapaiho, of parents of high rank, Hoole-

ipalaoa and Pili. As she is in the form of an *ala* stone, she is cast out upon the trash; but her aunt has a dream, rescues her through a rainbow which guides her to the place, and wraps her in red *tapa* cloth. In 20 days she is a beautiful child. Until she is 20 she lives under a strict taboo; then, as she strings *lehua* blossoms in the woods, the *elepaio* bird comes in the form of a handsome man and carries her away in a fog to be the bride of Kalamaula, chief's son of Kawaihae. She asks for 30 days to consider it, and dreams each night of a handsome man, with whom she falls in love. She runs away and, accompanied by a rainbow, wanders in the uplands of Pahulumoa until Puuhue finds her and carries her home to his lord, the king of Kohala, Puuonale, who turns out to be the man of her dream. Her first child is the image Alelekinakina.

5. KAPUAOKAOHELOAI

When Ku and Hina are living at Waiakea, Hilo, they have two children, a boy called Hookaakaaikapakaakaua and a lovely girl named Kapuaokaoheloai. They are brought up apart and virgin, without being permitted to see each other, until one day the sister discovers the brother by the bright light that shines from his house, and outwits the attendants. The two are discovered and banished. Attendants of the king of Kuaihelani find the girl and, because she is so beautiful, carry her back with them to be the king's wife. Her virginity is tested and she slips on the platform, is wounded in the virgin's bathing pool, and slips on the bank getting out. Her guilt thus proved, she is about to be slain when a soothsayer reveals her high rank as the child of Hina, older sister to the king, and the king forgives and marries her. His daughter, Kapuaokaohelo, who is ministered to by birds, hearing Kapuaokaoheloai tell of her brother on Hawaii, falls in love with him and determines to go in search of him. When she reaches Punahoa harbor at Kumukahi, Hawaii, where she has been directed, she finds no handsome youth, for the boy has grown ill pining for his sister. In two days, however, he regains his youth and good looks, and the two are married.

D. GHOST STORIES AND TALES OF MEN BROUGHT TO LIFE

1. OAHU STORIES

KAHALAOPUNA

During the days of Kakuhihewa, king of Oahu, there is born in Manoa, Oahu, a beautiful girl named Kahalaomapuana. Kauakuahine is her father, Kahioamano her mother. Her house stands at Kahoiwai. Kauhi, her husband, hears her slandered, and believing her guilty, takes her to Pohakea on the Kaala mountain, and, in

spite of her chant of innocence, beats her to death under a great *lehua* tree, covers the body with leaves, and returns. Her spirit flies to the top of the tree and chants the news of her death. Thus she is found and restored to life, but she will have nothing more to do with Kauhi.[1]

KALANIMANUIA

The son of Ku, king of Lihue, through a secret amour with Kaunoa, is brought up at Kukaniloko, where he incurs the anger of his supposed father by giving food away recklessly. He therefore runs away to his real father, carrying the king's spear and malo; but Ku, not recognizing them, throws him into the sea at Kualoa point. The spirit comes night after night to the temple, where the priests worship it until it becomes strong enough to appear in human form. In this shape Ku recognizes his son and snares the spirit in a net. At first it takes the shape of a rat, then almost assumes human form. Kalanimanuia's sister, Ihiawaawa, has three lovers, Hala, Kumuniaiake, and Aholenuimakaukai. Kalanimanuia sings a derisive chant, and they determine upon a test of beauty. A cord is arranged to fall of itself at the appearance of the most handsome contestant. The night before the match, Kalanimanuia hears a knocking at the door and there enter his soles, knees, thighs, hair, and eyes. Now he is a handsome fellow. Wind, rain, thunder, and lightning attend his advent, and the cord falls of itself.

PUMAIA

King Kualii of Oahu demands from the hog raiser, Pumaia, of Pukoula, one hog after another in sacrifice. At last Pumaia has but one favorite hog left. This he refuses to give up, since he has vowed it shall die a natural death, and he kills all Kualii's men, sparing only the king and his god. The king prays to his god, and Pumaia is caught, bound, and sacrificed in the temple Kapua. Pumaia's spirit directs his wife to collect the bones out of the bone pit in the temple and flee with her daughter to a cave overlooking Nuuanu pali. Here the spirit brings them food and riches robbed from Kualii's men. In order to stop these deprivations, Kualii is advised by his priest to build three houses at Waikiki, one for the wife, one for the daughter, and one for the bones of Pumaia. (In one version, Pumaia is then brought back to life.)

NIHOALAKI

Nihoalaki is this man's spirit name. He is born at Keauhou, Kona, Hawaii, and goes to Waianae, Oahu, where he marries and becomes

[1] This story is much amplified by Mrs. Nakuina in Thrum, p. 118. Here mythical details are added to the girl's parentage, and the ghost fabric related in full, in connection with her restoration to life and revenge upon Kauhi. The Fornander version is, on the whole, very bare. See also Daggett.

chief, under the name of Kaehaikiaholeha, because of his famous *aku*-catching hook called Pahuhu (see Aiai). He goes on to Waimea, Kauai, and becomes ruler of that island, dies, and his body is brought back to Waianae. The parents place the body in a small house built of poles in the shape of a pyramid and worship it until it is strong enough to become a man again. Then he goes back to Waimea under the new name of Nihoalaki. Here his supernatural sister, in the shape of a small black bird, Noio, has guarded the fishhook. When Nihoalaki is reproached for his indolence, he takes the hook and his old canoe and, going out, secures an enormous haul of *aku* fish. As all eat, the "person with dropsy living at Waiahulu," Kamapuaa, who is a friend of Nihoalaki's, comes to have his share and the two go off together, diving under the sea to Waianae. A Kauai chief, who follows them, is turned into the rock Pohakuokauai outside Waianae. Nihoalaki goes into his burial house at Waianae and disappears. Kamapuaa marries the sister.

2. Maui Stories

ELEIO

Eleio runs so swiftly that he can make three circuits of Maui in a day. When King Kakaalaneo of Lahaina is almost ready for a meal, Eleio sets out for Hana to fetch fish for the king, and always returns before the king sits down to eat. Three times a spirit chases him for the fish, so he takes a new route. Passing Kaupo, he sees a beautiful spirit, brings her to life, and finds that she is a woman of rank from another island, named Kanikaniaula. She gives him a feather cape, until then unknown on Maui. The king, angry at his runner's delay, has prepared an oven to cook him in at his return, but at sight of the feather cape he is mollified, and marries the restored chiefess. Their child is Kaululaau. (See under Trickster stories.)

PAMANO

In Kahikinui, Maui, in the village of Kaipolohua, in the days of King Kaiuli, is born Pamano, child of Lono and Kenia. His uncle is Waipu, his sisters are spirits named Nakinowailua and Hokiolele. Pamano studies the art of the *hula*, and becomes a famous dancer, then comes to the uplands of Mokulau in Kaupo, where the king adopts him, but places a taboo between him and his daughter, Keaka. Keaka, however, entices Pamano into her house. Now Pamano and his friend, Hoolau, have agreed not to make love to Keaka without the other's consent. Koolau, not knowing it is the girl's doing, re-

ports his friend to the king, and he and his wife decide that Pamano must die. They entice him in from surf riding, get him drunk with *awa* in spite of his spirit sisters' warnings, and chop him to pieces. The sisters restore him to life. At a *kilu* game given by Keaka and Koolau, Pamano reveals himself in a chant and orders his three enemies slain before he will return to Keaka.

3. Hawaii Stories

KAULANAPOKII

Kaumalumalu and Lanihau of Holualoa, Kona, Hawaii, have five sons and five daughters. The boys are Mumu, Wawa, Ahewahewa, Lulukaina and Kalino; their sisters are Mailelaulii, Mailekaluhea, Mailepakaha, Mailehaiwale, and Kaulanapokii, who is endowed with gifts of magic. The girls go sightseeing along the coast of Kohala, and Mailelaulii weds the king of Kohala, Hikapoloa. He gets them to send for the supernatural pearl fishhook with which their brothers catch *aku* fish, but the hook sent proves a sham, and the angry chief determines to induce the brothers thither on a visit and then kill them in revenge. When the five arrive with a boatload of *aku*, the sisters are shut up in the woman's house composing a name song for the firstborn. Each brother in turn comes up to the king's house and thrusts his head in at the door, only to have it chopped off and the body burnt in a special kind of wood fire, *opiko*, *aaka*, *mamane*, *pua* and *alani*. The youngest sister, however, is aware of the event, and the sisters determine to slay Hikapoloa. When he comes in to see his child, Kaulanapokii sings an incantation to the rains and seas, the *ie* and *maile* vines, to block the house. Thus the chief is killed. Then Kaulanapokii sings an incantation to the various fires burning her brothers' flesh, to tell her where their bones are concealed. With the bones she brings her brothers to life, and they all return to Kona, abandoning "the proud land of Kohala and its favorite wind, the Aeloa."

PUPUHULUENA

The spirits have potatoes, yam, and taro at Kalae Point, Kau, but the Kohala people have none. Pupuhuluena goes fishing from Kohala off Makaukiu, and the fishes collect under his canoe. As he sails he leaves certain kinds of fish as he goes until he comes just below Kalae. Here Ieiea and Poopulu, the fishermen of Makalii, have a dragnet. By oiling the water with chewed *kukui* nut, he calms it enough to see the fishes entering their net, and this art pleases the fishermen. By giving them the nut he wins their friendship, hence

when he goes ashore, one prompts him with the names of the food plants which are new to him. Then he stands the spirits on their heads, so shaming them that they give him the plants to take to Kohala.

HIKU AND KAWELU[1]

The son of Keaauolu and Lanihau, who live in Kaumalumalu, Kona, once sends his arrow, called Puane, into the hut of Kawelu, a chiefess of Kona. She falls violently in love with the stranger who follows to seek it, and will not let him depart. He escapes, and she dies of grief for him, her spirit descending to Milu. Hiku, hearing of her death, determines to fetch her thence. He goes out into mid-ocean, lets down a *koali* vine, smears himself with rancid *kukui* oil to cover the smell of a live person, and lowers himself on another vine. Arrived in the lower world, he tempts the spirits to swing on his vines. At last he catches Kawelu, signals to his friends above, and brings her back with him to the upper world. Arrived at the house where the body lies, he crowds the spirit in from the feet up. After some days the spirit gets clear in. Kawelu crows like a rooster and is taken up, warmed, and restored.

E. TRICKSTER STORIES

1. THEFTS

IWA

At Keaau, Puna, lives Keaau, who catches squid by means of two famous *leho* shells, Kalokuna, which the squid follow into the canoe. Umi, the king, hears about them and demands them. Keaau, mourning their loss, seeks some one clever enough to steal them back from Umi. He is directed to a grove of *kukui* trees between Mokapu Point and Bird Island, on Oahu, where lives Kukui and his thieving son Iwa. This child, "while yet in his mother's womb used to go out stealing." He was the greatest thief of his day. Keaau engages his services and they start out. With one dip of Iwa's paddle, Kapahi, they are at the next island. So they go until they find Umi fishing off Kailua, Hawaii. Iwa swims 3 miles under water, steals the shells, and fastens the hooks to the coral at the bottom of the sea 400 fathoms below. Later, Iwa steals back the shells from Keaau for Umi.

Iwa's next feat is the stealing of Umi's ax, Waipu, which is kept under strict taboo in the temple of Pakaalana, in Waipio, on Hawaii. It hangs on a rope whose ends are fastened to the necks of two old women. A crier runs back and forth without the temple to proclaim the taboo. Iwa takes the place of the crier, persuades the old women to let him touch the ax, and escapes with it.

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[1] See Thrum, p. 43.

Umi arranges a contest to prove who is the champion thief. Iwa is pitted against the six champions from each of the six districts of Hawaii. The test is to see which can fill a house fullest in a single night. The six thieves go to work, but Iwa sleeps until cockcrow, when he rises and steals all the things out of the other thieves' house. He also steals sleeping men, women, and children from the king's own house to fill his own. The championship is his, and the other six thieves are killed.

MANINIHOLOKUAUA

This skillful thief lives at Kaunakahakai on Molokai, where he is noted for strength and fleetness. In a cave at Kalamaula, in the uplands, his lizard guardian keeps all the valuables that he steals from strangers who land on his shore. This cave opens and shuts at his call. Maniniholokuaua steals the canoe of the famous Oahu runner, Keliimalolo, who can make three circuits of Oahu in a day, and this man secures the help of two supernatural runners from Niihau, Kamaakauluohia (or Kaneulohia), and Kamaakamikioi (or Kaneikamikioi), sons of Halulu, who can make ten circuits of Kauai in a day. In spite of his grandmother's warning, Maniniholokuaua steals from them also, and they pursue him to his cave, where he is caught between the jaws in his haste.

PUPUALENALENA

This marvelous dog named Pupualenalena fetches *awa* from Hakau's food patches in Waipio, Hawaii, to his master in Puako. Hakau has the dog tracked, and is about to kill both dog and master when he bethinks himself. He has been troubled by the blowing of a conch shell, Kuana, by the spirits above Waipio, and he now promises life if the dog will bring him the shell. This the dog effects in the night, though breaking a piece in his flight, and the king, delighted, rewards the master with land in Waipio.

2. Contests With Spirits

KAULULAAU

The son of Kakaalaneo, king of Maui and Kanikaniaula, uproots all the breadfruit trees of Lahaina to get the fruit that is out of reach, and does so much mischief with the other children born on the same day with him, who are brought to court for his companions, that they are sent home, and he is abandoned on the island of Lanai to be eaten by the spirits. His god shows him a secret cave to hide in. Each night the spirits run about trying to find him, but every time he tricks them until they get so overworked that all die except

Pahulu and a few others. Finally his parents, seeing his light still burning, send a double canoe to fetch him home with honor. This is how Lanai was cleared of spirits.[1]

LEPE

A trickster named Lepe lives at Hilo, Hawaii, calls up the spirits by means of an incantation, and then fools them in every possible way.

HANAAUMOE

Halalii is the king of the spirits on Oahu. The ghost of Hawaii is Kanikaa; that of Maui, Kaahualii; of Lanai, Pahulu; of Molokai, Kahiole. The great flatterer of the ghosts, Hanaaumoe, persuades the Kauai chief, Kahaookamoku, and his men to land with the promise of lodging, food, and wives. When they are well asleep, the ghost come and eat them up—"they made but one smack and the men disappeared." But one man, Kaneopa, has suspected mischief and hidden under the doorsill where the king of the spirits sat, so no one found him. He returns and tells the Kauai king, who makes wooden images, brings them with him to Oahu, puts them in place of his men in the house, while they hide without, and while the ghosts are trying to eat these fresh victims, burns down the house and consumes all but the flatterer, who manages to escape.

PUNIA

The artful son of Hina in Kohala goes to the cave of lobsters and by lying speech tricks the shark who guard it under their king, Kaialeale. He pretends to dive, throws in a stone, and dives in another place. Then he accuses one shark after another as his accomplice, and its companions kill it, until only the king is left. The king is tricked into swallowing him whole instead of cutting him into bits. There he remains until he is bald—"serves him right, the rascal!"—but finally he persuades the shark to bring him to land, and the shark is caught and Punia escapes. Next he kills a parcel of ghosts by pretending that this is an old fishing ground of his and enticing them out to sea two by two, when he puts them to death, all but one.

WAKAINA

A cunning ghost of Waiapuka, North Kohala, disguises himself as a dancer and approaches a party of people. He shows off his skill, then calls for feather cloak, helmet, bamboo flute, skirt, and various other valuable things with which to display his art. When he has them secure, he flies off with them, and the audience never see him or their property again.[2]

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[1] Daggett tells this story.

[2] Gill tells this same story from the Hervey group. Myths and Songs, p. 88.

3. Stories of Modern Cunning

KULEPE

A cunning man and great thinker lives on Oahu in the days of Peleioholani. He travels to Kalaupapa, Molokai, is hungry, and, seeing some people bent over their food, chants a song that deceives them into believing him a soldier and man of the court. They become friendly at once and invite him to eat.

KAWAUNUIAOLA

A woman of Kula, Maui, whose husband deserts her for another woman, makes herself taboo, returns to her house, and offers prayers and invents conversations as if she had a new husband. The news quickly spreads, and Hoeu starts at once for home. In this cunning manner she regains her husband.

MAIAUHAALENALENAUPENA

The upland peddlers bring sugar cane, bananas, gourds, etc., to sea to peddle for fish. Maiauhaalenalenaupena pretends to be a fisherman. He spreads out his net as if just driven in from sea by the rough weather. The peddlers trust him with their goods until he has better luck; but he really is no fisherman and never gives them anything.

WAAWAAIKINAAUPO AND WAAWAAIKINAANAO

One day these two brothers go out snaring birds. The older brother suggests that they divide the spoils thus: He will take all those with holes on each side of the beak. The unobservant younger brother consents, thinking this number will be few, and the older wins the whole catch.

KUAUAMOA

At Kawaihae, Kohala, lives the great trickster, Kuauamoa. He knows Davis and Young after they are made prisoners by the natives, and thus learns some English words. On the plains of Alawawai he meets some men going to sell rope to the whites and they ask him to instruct them what to say. He teaches them to swear at the whites. When the white men are about to beat the peddlers, they drop the rope and run away.

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